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The MVSICIAN
for
JANUARY, 1924

Paul Kempf, Editor; W. J. Baltzell, Associate Editor; E. Wesley Drew, Business Manager; Margaret Anderton, Editor in Charge of "A Confab Corner"; Edward Bailey Birge, Editor in Charge of School Music Department; Harriette Brower, Editor in Charge of Pianists' Department.

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EDITORIALS

The Meaning of the New Year The holiday which ushers in a New Year has a very personal significance to every mortal. It means a fresh start, filled with new hopes and ambitions; it means the discarding of the inferior and useless, the adoption of the better and purposeful things of life. Few of us cross the threshold into a new year without responding to the spirit of the event. And few of us are unmindful of the new opportunities which unfold themselves as we enter the new era.

Probably the most practical philosophy of life that has ever been expounded is that which teaches us that by sheer force of will-power we can determine our own destinies. You, the student, may, by concentrated effort, intelligently directed accomplish anything that lies within your plane of possible achievement; you the teacher may, by your own dictation, surpass all previous records and realize the objects that lagging purpose have never before brought within your reach.

These are the thoughts that cannot escape us as we give and receive the greetings of a Happy New Year!

* * *

A Chance for the Modernists A progressive director of a music school on the Pacific Coast writes to us asking why our ultra-modern composers insist upon writing music that lies exclusively within the accomplishments of advanced performers. "In our school," she relates, "we have faith in the new creative tendencies. We do not believe that music as an art shall stand still. We believe that the harmonies and melodic lines which sound so fantastic to old-fashioned ears are transitional—that they are leading to the music of the future. And we think that the training of our children is incomplete if they, in this age of changes, pass through their formative years without personal acquaintance and experience with the work of our present day writers. But how is this to be accomplished when the music—truly representative of the modern spirit—is too difficult for the little fingers to master?"

Here then, is an opportunity for the modern composer and the progressive publisher. Let them reduce their discords and cacophonies to primer language so that the youngsters may grow up with them. Is the test too severe?

A Plague of Bad Singing Anyone who has occasion to go often to song recitals and musicales, in the larger cities, must be impressed by the large amount of bad singing he hears. Among pianists, violinists and other instrumentalists the standard of excellence shown in these public performances is high. But with the singers a beautiful voice, properly produced and skilfully managed is a rarity. Uncertainty of pitch, unevenness of scale, faulty breath control and a sad lack of intelligence in the interpretation of a song are characteristics noted only too often in the theatre, opera house, concert auditorium and studio. As for diction, it appears that the chief motive of the majority of singers is to prevent their auditors from knowing what the song is all about.

A veteran observer of things musical informs us that the principal cause of all this bad singing is the fact that so few vocalists have the power of hearing their own voices. What they do hear, apparently pleases them.

American audiences are proverbially polite. They applaud with enthusiasm even when they disapprove. Thus singers are further misled into the belief that their work is as it should be.

Fortunately we have many capable and conscientious vocal masters working indefatigably to minimize this plague of bad singing.

* * *

Delivering the Musical Message In this situation the occasional ministrations of a fine singer are all the more gratifying. The other day we chanced to be a fellow passenger, in the elevator which descended from Richard Hageman's studio, with a little old man generally known as the greatest violin teacher in the world. We had just listened to an informal recital by a young Englishman named Fraser Gange. The veteran violin master, speaking in a foreign tongue, said to his companion, "That man has certain artistic qualities in his singing which I have been trying for years to put into my violin pupils!" To us the comment was significant. The human note had been sounded by the singer; he had given an insight into his very soul. Whether it be a piano, violin, 'cello or the voice, the instrument makes but little difference. It is ever the musical message that counts; it is the sincerity of the artist, his ability to put something of life's experience into his singing or playing that grips the audience. That is art.

The MUSICIAN

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A Month of Musical History

Two Operatic Revivals

TWO important revivals have recently engaged the attention of operatic devotees in New York. During the latter part of November, Mascagni's "L' Amico Fritz," not heard at the Metropolitan since 1894, was restaged in the same auditorium with Lucrezia Bori and Miguel Fleta in the principal rôles. The occasion served also to mark the début of the gifted American contralto, Merle Alcock, who was accorded much critical praise in the rôle of *Beppe*. The performance was generally voted agreeable to the ear and eye. Of greater musical importance, however, was the revival on Dec. 8 of Giordano's "Fedora," which had its previous performance at the Metropolitan in 1919. Maria Jeritza, Giovanni Martinelli and Antonio Scotti were cast in the production which was magnificent in its staging and brilliant in its vocal utterance.

Scholarships Replace Concert Tours

In place of arranging concert tours for the winners of the artists' contests conducted by the National Federation of Music Clubs, the organization has decided in future to grant scholarships for study to the successful contestants. A scholarship fund for this purpose is now being raised.

Carl D. Kinsey's Ill Fortune

Carl D. Kinsey, treasurer and general manager of the Chicago Musical College, and Mrs. Kinsey were passengers on the Twentieth Century Limited which was wrecked at Forsyth, N. Y., on Dec. 9. Mrs. Kinsey was killed instantly and Mr. Kinsey was seriously injured. Mr. Kinsey had just made his announcements for the brilliant North Shore Festival concerts, of which he is manager. Xaver Scharwenka and Georg Schumann will come to America especially for this festival which will occur on May 26 to 31.

Arrivals and Departures

Prominent among the musical arrivals from Europe during the month were Carl Flesch, the Hungarian violinist, who has not been here since 1913; Eduard Risler, the noted French pianist; Franz Drdla, composer of the popular "Souvenir," for violin, and Italo Montemezzi, the Italian composer. Otakar Sevcik, the celebrated violin teacher, departed for Europe on Dec. 12, after having conducted master classes in Chicago and New York. Katharine Goodson, the English pianist, sailed on Dec. 8.

New York's Civic Music and Art Center

Meetings are again being held by Mayor Hylan's committee appointed to establish a great music and art center in New York City. The project calls for the erection of three buildings, one for Music and Art, one for Municipal Opera and one for Industrial Art. Five millions of dollars will be required. Many prominent citizens are interested in the movement.

William S. Brady for Chicago College

An important addition to the summer school faculty of the Chicago Musical College is announced in the engagement of William S. Brady, the well-known vocal instructor of New York. Mr. Brady will have classes for teachers of singing as well as for students.

Lilli Lehmann's Seventy-fifth Birthday

Newspaper reports from Berlin declare that on her seventy-fifth birthday, celebrated on Nov. 24, Mme. Lilli Lehmann declared that she would refuse in future to accept pupils who are in love. The exacting life of an artist, she maintained, should claim their entire attention. An authority informs THE MUSICIAN that the diva's birthday is really her seventy-sixth and not her seventy-fifth.

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Famous New Conductor

IGNATZ WAGHALTER, a Pole by birth, who is widely known abroad as a conductor of singular gifts, made his American début on Dec. 7, in Carnegie Hall, New York, assisted by the New York Symphony Orchestra. In a program that included the third "Leonora" Overture of Beethoven, the Prelude to Debussy's "Afternoon of a Faun," Richard Strauss's tone poem, "Don Juan" and also Brahms's First Symphony he excited a large audience as well as the Metropolitan music critics, to extravagant praise.

New Vocal School for Chicago

Oscar Saenger, one of the pioneers in the visiting master class system which is now so popular during the American summers, announces that he will establish a new vocal school in Chicago beginning this summer. The institute will provide instruction in all phases of vocal art.

Passing of William Henry Humiston

The death on Dec. 5 of William Henry Humiston, in his fifty-fourth year, is mourned by countless friends in the musical life of the metropolitan district. His last occupation had been as music critic of the Brooklyn *Eagle*. He had been a pupil of such masters as W. S. B. Matthews, Clarence Eddy and Edward MacDowell. He was an authority on the music of Bach and Wagner and a composer of decided ability.

Bayreuth Festivals Again

The Wagner festivals at Bayreuth, Germany, will be resumed next July, when the "Ring" will be produced from the 25th to the 29th. "Parsifal" and "Meistersinger" will be given during the same month and in August.

Federation as Operatic Producer

To foster and encourage native operatic production by giving special attention to the preparation and performance of such works under more favorable conditions than have hitherto obtained, the National Federation of Music Clubs announces that its first project in this department will be the presentation of Ralph Lyford's "Castle Agrazant," with American artists, chorus and orchestra.

Olin Downes a "Times" Critic

Olin Downes, for many years music critic of the Boston *Post*, and recognized as one of the most brilliant of American writers on music, has been engaged to join the critical staff of the New York *Times*. He will begin his new duties on Jan. 1.

Heifetz Back from Orient

Jascha Heifetz, violinist, was scheduled to arrive in San Francisco from his tour of the Orient about Dec. 20 and will leave immediately for the East to spend Christmas. His first New York recital will be on the afternoon of Jan. 1.

The Subtle Lure of Duet-Playing

A Striking Example of the Advantages of Ensemble Performance as Practiced in the Public Schools of Lincoln—Novel Use of Phonograph Records Especially Prepared for Students

By HAZEL GERTRUDE KINSCELLA
(Instructor in Piano, University School of Music, Lincoln, Neb.)

TO make the study of music profitable to either a boy or a girl, it must be made interesting—as interesting as possible. This is equally true in every branch of music which may be studied. There is no division of piano study which can give greater satisfaction, at the same time that it is instructing the pupil and making him independent, than can the playing of piano duets. Duets are especially serviceable during the first year's foundation work, and are invaluable to develop a true appreciation of time, rhythm, and harmony, in the mind of the pupil. A progressive teacher will do well to value duet practice, as it will make the players better readers, and will require them to be more accurate in their note reading and rhythm than the same pupil might naturally be when playing alone.

An Ensemble Class in Piano Playing in the Lincoln Public Schools (Miss Kinscella Stands in the Center of the Group); on the Right: Using the Phonograph as an Aid to Duet Playing.

It is a well known fact that certain musicianly qualities are attainable in no other way except through some form of ensemble work. Students of all orchestra instruments profit through frequent practice together in orchestras, string quartets, or bands. Singers may work together in choruses, quartets, or glee clubs. But piano students, unfortunately, often do all of their practice alone, they or their teachers sometimes apparently forgetting that they can never be so entirely capable or independent as soloists as after they have proven their ability to play in a musicianly manner with someone else. The first step toward this much sought ability is through the careful study of piano duets, and greater poise and independence, a keener sense of rhythm and musical adaptability, are some of the results derived immediately and directly from this work.

Stimulates Alertness

To play duets well, the pupil must closely watch the expression marks, listen for the melody, find out who is to play it, and with which hand—in fact, he must study every detail of the piece. Children who are naturally timid about playing before others will be aroused or stimulated by playing with someone else, sharing the pleasure and responsibility.

An Easier Road to Musicianship

The road to musicianship will be easier for every child who is given the opportunity to do definite ensemble work. The faith which we have in this statement is proved in the course of study laid out for the Kinscella Method piano classes in the Lincoln (Nebraska) city schools (and elsewhere), in which every student, even the smallest beginners, is expected to learn at least two duets each semester. That the children enjoy this special phase of their study is undoubtedly true, and that they profit by it has been proven by the scores of little folks who have played in the ensemble groups at the annual Piano Class Festivals of the Lincoln city schools. Here, for the past two years, groups of twenty children each, assembled from the different schools, have played on ten pianos, accompanied by a sixty piece orchestra. The fine musicianly playing of these scores of little folks is enhanced by their unconsciously professional manner, as they watch the conductor of the orchestra and play together in perfect ensemble. All this poise and self-reliance reacts favorably upon later appearances as solo pianist.

The little folks in the piano classes are asked to prepare for such ensemble work by practicing their own single part of a duet at home, and sometimes having no one there to practice with, and feeling the lack of completeness in the composition, they have found it a lonesome task. The truest benefit obtained from ensemble practice comes, too, from doing a certain amount of that practice, *every day*. The writer felt and appreciated this need of children for companionship in their work, and so originated the idea which is embodied in a set of records which she recently played with the Victor Symphony Orchestra.*

(Continued on page 15)

*This set of Victor Piano Duet Records played by Hazel Gertrude Kinscella, pianist, accompanied by the Victor Symphony Orchestra, present the "Ten Little Duets for the Young Pianist" (Kinscella, published by G. Schirmer). These pieces are also published in solo form, and the use of the records will assist, as well, in the study of the solos.

Victor Record No. 19097	(A) "Ding, Dong Bell"
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The Mental Snobs Who Never Succeed

Jeanne Gordon Urges Aspirants for Professional Careers Not to Disdain a Lowly Start—The Movie Theater as a First Step to Greater Achievement

By JEANNE GORDON

PROBABLY one of the most discussed subjects in the musical world is how to become a success—not necessarily in the sense of how great we can be, or how far we can go in the profession, but how to get started on the road to success.

Everyone with any degree of common sense knows that the eventual pinnacle of achievement is up to one of very many things—technical ability, natural talent, particularly adequate vocal cords, magnetism—any, or all of these things.

The problem of how to get started, or possibly I should say who should, or should not, get started at all is the vital thing that hits every student sooner or later. Usually sooner, for almost from the first minute a girl or boy decides on a musical career, they plan or dream of their début, or their parents and friends do it for them.

In the six and a half years that I have been in the public eye, nothing has interested me quite as much as this subject, for I hear the reiterated question, "How and Where Shall I Begin?" Having had the experience of going after a career with only my own efforts, I realize how false is the start of many a young student. Their mental start is all wrong, and consequently the results correspondingly fatal. I know it is easy to sit back and say, do this or that, when a career has been served to you on a silver platter, but nothing that I have earned can bear the stamp of having been presented to me in this way.

When I come out with the assertion, which at first reading sounds banal and say, "you must work for a career," people raise their eyebrows and say "hmm, an old and trite piece of advice." But what I mean is a different kind of work from what is usually meant by the word. I don't mean the years of technical acquiring, the study of languages, répertoire, coaching, *mise en scene*, and the like. No. I mean the willingness to work up the ladder of a career with the same willingness and care that one puts into the technical side.

The trouble with the student who comes here, and most of them do, for a début is that he is a mental snob—about his own ideals and about what his friends may think about him. He wants to start at the Metropolitan Opera House, or Carnegie Hall, or some such "highest" point as a début. He doesn't want to start at the beginning and work up. He doesn't want small church positions, small club engagements, and O, dear no, not a movie house! The mere mention of singing or playing in a Movie House is anathema to him. Why, after all these years at the conservatory should you lower your ideals and your friends' opinion of what is expected of you, by taking a Moving Picture Engagement? This seems horrible to the potential artist. Many a young student has preferred to starve in a dirty room in Greenwich Village than to earn an honest living, and live well by taking such an engagement. One of the greatest deterrents to a musical career that I know of is pride and snobbishness.

Jeanne Gordon, Contralto of the Metropolitan Opera Co., a Fine Example of the American Girl Who Won Her Own Way to Distinguished Success

I consider the Moving Picture House experience one of the finest back-drops to a successful musical career I know. It has been mine, so I speak first hand from experience. My five years at the Metropolitan Opera House, my tours with the Scotti Opera Company; in fact, everything that I have today, is due to my appearances at the Rialto and the Rivoli Theaters in New York.

Some of my friends could not understand that I would be willing to do this sort of work, but I assure you I am not only proud of it, but grateful for the opportunity of having been heard. People thought that a graduate of the Toronto College of Music—I was graduated from there with the degree of A.T.C.M.—should find the gates of heaven open to her, or at least not merely the doors of a Movie House.

I won't mention any names, but I can remember a number of students who came here about the time I did, who spurned my engagement or similar ones, and who by sticking to a false sense of readiness for bigger things or misconceived ideals, are still waiting for The Great Opportunity to invite them to Knock At Its Door.

Opportunity does not go after you; you have got to go after it, and not only in all willingness but in meekness. While singing in the movies, I had the opportunity of being heard by concert and operatic managers, and also the further opportunity and good luck to sing what I wanted—namely scenes from the grand operas. All of my engagements actually came to me for a long time as a direct result of these appearances at the two Broadway houses. So I can willingly and enthusiastically say, try it! Don't spurn anything that means a start, and no matter where you should find yourself singing, or how few people are in the auditorium, always do your best, for you never know what manager lurks in the offing. These early operatic digressions bring in artistic dividends and a very convenient financial help, so they pay in one way in the long run, in another immediately.

Yes, we all have our sophomoric dreams of immediate achievement, of jumping to a hyperbolically successful goal but it really is seldom done—any more than one can sing a scale today and know an entire opera tomorrow without working along the intermediate steps. It takes years of devoted study to develop just the natural talent within you, and of course many hours of further devotion to keyboard or vocal cord exercise—and last but not least—to the material steps, to start.

(*Continued on page* 26)

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Why Violinists Cling to the Old Masters

Efrem Zimbalist Points Out Some Shortcomings of the Modern Music Makers and Explains His Own Preference for the Classics

"WHY is it that violinists play the same things year after year?" Efrem Zimbalist turned from the Mozart number he had just been running over, dropped his Strad into a characteristic pose and thoughtfully swung his bow.

"I suppose every concert-goer has noticed that," he answered, choosing his words carefully. "Certainly the critics have. I have been asked that question often, but I have hesitated to venture my opinion, because I have been a little bit afraid I would not make my meaning clear."

It is one of the suprising things to the interviewer that artists, and particularly musicians, should so generally believe themselves to be unable to express themselves in plain English. And this is still more especially true of violinists. The explanation here may be that the great majority of them are of foreign birth and have had so much trouble mastering even the rudiments of English that they fear they will be misunderstood if they attempt to explain the intricacies of their art.

This seemed to be Mr. Zimbalist's attitude. It was apparent that he had definite views on the matter of the recurring similarity of violin programs and it was also apparent that, while he was willing enough to state these views to an understanding audience, he still doubted that he had at his command the right words to express his meaning clearly.

"It is so easy," said Mr. Zimbalist," to hurt unconsciously the feelings of people we have the least intention of offending."

He went on to say that he had no trouble whatever in understanding the English classics, that in fact he knew as many English words as most people but that he had not yet acquired sufficient confidence in their use to attempt any conversational mazes.

"You violinists," he was told," seem to be the most self-contained of all musicians. You appear before big and critical audiences, the center of attention, and perform feats of virtuosity with amazing calm. Accidents to string, or bow or the blunder of an accompanist or any of the hundred and one things that would rattle another seldom seem even to ruffle you composure. That is what makes it strange that you should be so apparently reticent in expressing your opinions."

"That is simple," he smiled, "You see, violinists usually begin to play before they reach the self-conscious age. We learn to face audiences as a matter of course at an age when other children are still at school. But remember that we never learn to address that audience in words. We use other sounds to express ourselves and, actually, words might well be called a foreign language to us, I suppose."

Efrem Zimbalist, Distinguished Russian Violinist, and One of America's Most Popular Concert Artists

Once started, Mr. Zimbalist proved to be fluent enough. He forgot that he was being interviewed and for the best part of an hour, he talked earnestly, oblivious of the fact apparently that notes were being taken. The notes were made for purposes of accuracy and in recognition of the artist fear of misinterpretation.

"I believe programs remain so much the same for violin," so ran the gist of his talk, "because the musical public loves the old masters best. The modern schools of composers have not produced much more than quantity. Little that is great has been written for the violin since the latter part of the nineteenth century.

"The modern composer seems to be willing to make almost any sacrifiec for the sake of sound. Listen, at any concert, to an interpretation of a modern score. You will find rich instrumental coloring, and you will enjoy it, but not nearly as much as you will the simplicity of Mozart or Haydn.

"The modernists do not seem to have the mental calibre of the old masters. They do not seem to have the same power to think, or at least to get their thought into terms of music.

"Like other violinists, I have tried out the more modern works but, except for technical fireworks here and there, they do not go with the public. It is not the fault of the violin nor of the violinist. The instrument accommodates itself readily enough to the modern idea and violin technique has grown enormously in recent years. But neither the violin nor the finest technician in the world can put brilliancy into dull thought, and the thoughts of the modernists are generally weak. Also, their works structurally are not well built internally. They will take a melody a little way and then drop it, using a trick of sonority or instrumentation instead of building it into their music. For instance, the Strauss 'Till Eulenspiegel' may please your intellect, but after hearing it you will welcome an old air that will appeal to your heart.

"I know some artists, really fine performers, like the modern music, but I think that is because they can do what they like with it. In the old music, they are compelled to observe form and proportion. They have to say: 'Let me see what this music can do with me,' not: 'Let me see what I can do with this music.'

"Personally, I conceive the main thing in music to be line. Beethoven and Schumann could start and continue a melodic line with an effect of naturalness. The violin concertos of the classic repertory are invariably distinguished for line.

"My choice of these concertos? I think the greatest of them is that of Beethoven. It is a majestic work which always seems to me to have been written somewhere else than on

(*Continued on page* 15)

The Professional Career a Life of Bondage

Famous English Pianist Describes Trials of Being a Concert Artist and Gives Students Some Practical Hints on Acquiring a Technique.

By KATHARINE GOODSON
Transcribed By Harriette Brower

Katharine Goodson, Noted English Pianist, Who Will Return Next Season for Another American Tour

THE life of a pianist—the artistic life, I mean—is a life of bondage. Do not start back in amazement; I am merely stating a fact. It is true there are many sweet compensations, yet the bondage exists just the same—it seems to be ever present; that is to say if one wishes to be a good pianist, a really worth while artist. And one would not choose to be anything less, would one?

What I mean is, that a pianist who is engaged in public activity must be eternally at work, regularly, consistently, tirelessly. Most social pleasures must be barred; friends must realize that one's art and life work stand first, and they must respect the artist's necessary seclusion. This precept has been immensely difficult for me to live up to, whenever I have been in America. For your people are so cordial, so delightful in their hospitality, that it seems I can never be grateful enough for the endless kindness shown me here.

Technical Secrets

What are my technical secrets? They are not many, but I have discovered some and invented a few others which suit my hand and work.

Of the making of études there is no end: Czerny, Cramer, Clementi and the rest are all right in their way. I know them all. But the artist striving to keep in daily trim and to perfect or attain absolute control of his mechanism, needs something that will go right down to the heart of the matter. The pianist must keep fit on the side of power and sonority, and also on the contrasting side of fineness and delicacy. One should be able to command all the necessary volume of sound, and then to play with the most airy touch, light as a thistle down. These two qualities, of power and delicacy, should be developed in daily practice.

Slow Practice

For tone and heavy quality I do much slow practice—yes, really *slow*. Young people studying the piano have a dislike for slow practice; it seems they would rather do almost anything else.

Let me explain more fully the slow technique I use, and illustrate at the piano.

Exercise for Slow Practice

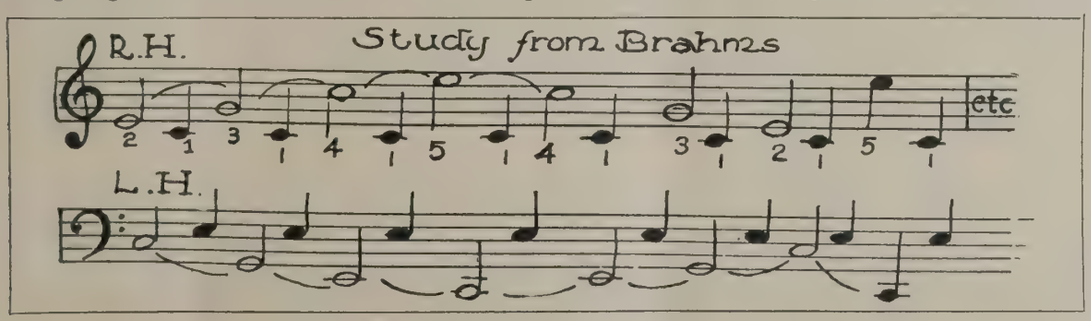
With my right hand here I place the thumb on C. The second finger plays E, the third G, the fourth B, the fifth on C—all white keys. These keys are all held down, so that when all five have been played the hand is holding a 5 voiced chord.

Holding the upper C with the fifth finger, slowly raise the fourth from B; lift it up and over till it descends on A. It may seem that I take almost half a minute to make the movement; it is a slow and steady tension all the time. Used in this way it is very beneficial.

The third finger is now slowly raised from G, moves steadily over and plays F; then the second finger is lifted off E and descends on D. All fingers are now holding their respective keys. This exercise can be worked through all the keys, though it might be too much to do so all at once without alternating something lighter.

A Brahms Exercise

An exercise from Brahms, in broken chord effects, I find most useful. (See accompanying example.) Begin moderately as to tone and tempo, and gradually increase in speed and lightness. This is where the feathery staccato I have mentioned comes in. No, don't call it a "slapping touch"; I don't like that word at all. It is really a *throw touch*, for, as you see, the hand is thrown lightly upon the keys and bounds off.



Chopin Etudes

After this kind of technical study, what can be more logical and practical than its application to the Chopin Etudes. Take the Etude in Sixths. First play slowly and very legato, with *piano* or *mezzo* tone quality. Then, by contrast, play staccato, with feathery lightness and various degrees of tone and speed. The Etude in double thirds may be treated in the same way.

Now use the big Octave Etude for the study of both legato and staccato touches. First play it like this, slowly and very connectedly. Then try a light staccato, always keeping the two contrasting touches in daily practice.

Etude No. 7 lends itself excellently to the staccato treatment—indeed there is really no other way to do it. Use a very light *throw* or *bounding* touch, from the wrist, and at times great speed. This Etude can be treated to shifting accents, from the first to the second, third or fourth

beat and so on, of the measure, which will help independence and control.

It is also a good thing to practice cross rhythms, which give one more complete grasp of the subject matter of the piece. In this Etude, No. 7, the melody is found in the upper notes of the right hand, shortening each pair of notes before the theme by playing them as though they were sixteenths.

What I suggest for the Chopin Etudes can be applied to pieces, indeed to whatever one is studying. It ought to be slow, steady, controlled legato finger touch, with arm weight, alternating with more and more rapid light touch; in fact all degrees of both heavy and light touch can be employed. As one educator has aptly expressed it, the aim in piano playing is to cultivate as wide a distance between loud and soft, and also between legato and staccato as possible.

Tone Quality

There is another point—of the highest importance in piano playing—but it is a point too often overlooked or ignored as the case may be. This vital point is tone quality. Do not let the student think, because he is doing mechanical exercises, that they are bound to be mechanical anyway, and he has no need to concern himself with the quality of tone he is producing. Do not play a single note on the piano without listening to the tone quality you bring out. In fact listen to every note you play; get the habit of listening, and your playing will gain many times in effectiveness.

Finally, many people hold it an advantage to go from very slow to very fast; but I feel it better to work gradually up from slow to fast through the intermediate stages. This is for daily practice.

Before an Audience

Do I always play the same way—that is with the same interpretation? Naturally, I have a general scheme of dynamics and interpretation in mind, but in working it out in recital I can say that I never play twice in exactly the same way. I believe I am the most temperamental person alive, for I am influenced so much by circumstance and environment. The hall, the piano, the audience, the mood I am in, all affect my playing. When one thinks of the intense concentration required to perform a long and exacting program, it is sometimes a marvel that we are able to go through it at all. An artist once asked me which affected me more, the first recital of the season, or the last. I really could not answer, for each test, it seems to me, as it comes, is crucial—the last as well as the first. For each test has its own special characteristics and makes its own special demands.

Take a long absorbing work like the big Schumann Fantaisie in C. When I had learned it and wished to bring it out for the first time, the thought would come: Shall I have the strength, courage, power, control, to produce this as I want to—to invest it with the spirit I feel lies behind the notes? How small a part of a great work are the signs on the printed page, and yet how large an opportunity is there for the expression of our spiritual thought in the exalted phrases of the masters!

Speaking of the Fantaisie of Schumann, I must record that it has been especially requested by heads of colleges and music institutions in some of the smaller cities where I have played this season, showing how the cities at a distance from New York know what is great in piano literature and are eager to have it brought to them. It seems to me America is advancing by leaps and bounds in musical understanding and appreciation. And I am sure there is no country on the face of the globe where the artist of every description—and I might specify the pianists—are so *adored* as here. It is marvelous to me, and most inspiring. It is a joy to play for the people here, though of course I love to play in my own country. I have many dates to fill when I go back now, but I hope to return here next season.

About Programs

The planning of a program of piano music is indeed a problem, and a very subtle one. First of all it should not be too long, or too heavy, or trivial or monotonous in any way. How to make it worthy and yet steer clear of all pitfalls is really difficult. If you want to include two large works, it is not easy to place them just right. In my New York recital I placed the Chopin Sonata at the close. In this case it seemed to work well, but might not always. I wonder why one must always begin with the classics, and work through to the moderns? It might be a good plan to begin with modern music and work back to the classics, ending with Bach. Naturally, the time and place affect the choice of pieces and their arrangement, so no rules can ever be laid down. But the subject of forming programs is a fascinating one and admits of endless variety.

The Reproducing Piano Should Be in Every School Assembly Room

By Prof. Charles H. Farnsworth

I CONSIDER the modern reproducing piano a remarkable addition to the resources of the musician. It makes the possibility of hearing artistic and correct reproduction of effective playing under conditions that would be ordinarily impossible.

The primary thing in music appreciation is falling in love with music, and as the old adage goes, "We must have propinquity to fall in love." How can a person who is not favorably located have the opportunity to get acquainted with fine music, and how can he appreciate it if he cannot get acquainted with it?

In the reproducing piano we have an instrument that is almost as good as the player himself. It seems to me that it should be in the assembly room of every first-class school, as an instrument for supplying the effective material for appreciation work.

It has another advantage in that recently accompaniment rolls have been made that make it possible to reproduce complex and difficult accompaniments that ordinarily would not be played effectively for the singing of an assembly song.

The distinction between the reproducing and the player-piano generally with the foot pumps is that the latter reproduces only the notes, leaving to the operator to give expression. This is much better than nothing, and from one point of view, that of giving the student a chance for studying individually by trying over a piece many times, has the advantage of being much less expensive. We have had such an instrument but no effective place in which it could be used so that the students could get full advantage of it, and use it in the way that such opportunity requires. We could use it only as a demonstration instrument, and from that point of view the reproducing instrument has many advantages. We have not evolved a method of procedure for teaching in connection with such instruments, though we have used, off and on, some form of player-piano for over twenty years. Our library is somewhat mixed, as we started in with a small scale roll, and have had the more extended rolls since. Owing to our location in the city, we have been able to get able players to demonstrate, so have not used the old-fashioned player-piano for a number of years.

Prof. Charles H. Farnsworth of Teachers' College, Columbia University

I should sum it up by saying the new reproducing piano is just the thing for demonstration work, school musicals of all sorts. The player-piano is excellent for practice purposes, in order to give the pupils a chance to get acquainted with the forms, particularly of the larger compositions, where the student, with the score in front of him, can hear over and over the complex parts and get thoroughly familiar with them.

That many persons do not make distinctions between these two types of instrument is evident. The new reproducing piano is, perhaps, the most satisfactory mechanical means there is of getting in touch, in an effective way, with great works that are available.

Adelaide Gescheidt Voice Analysis Class

Adelaide Gescheidt's Voice Analysis Class and Hour of Song sessions are now in full action for the winter season. This demonstration class work has been carried on by Miss Gescheidt for the past fourteen years, and always under her personal direction. This is a very unique institution for the pupils are allowed every liberty for questioning the practical side of Adelaide Gescheidt's principles of Normal Natural Voice Development. Demonstrations are given spontaneously by any of the individual pupils present, in any phase of their development.

The definite means that Miss Gescheidt has created for analyzing the human tone is absolutely convincing and the ease with which a pupil responds to any requests, proves the normality of the system they are studying.

All vagueness disappears through knowledge, and certainly nothing is obscure that may be analyzed. It is thus that Adelaide Gescheidt, besides private lessons, can build up her singers in this unique class session once a month, to capacity efficiency as artists.

After an hour's work in the scientific and practical vocal side, there follows an hour of song in the artistic expression. Pupils are then presented for experience and growth for their future in a public way, and not a detail is omitted in appearance as well as artistry, to educate the singer into the requirements for a professional.

Sequeira Music Published by the Arthur P. Schmidt Co.

In the Reviews of the Latest Music, published in the December issue of THE MUSICIAN, three piano compositions by David Sequeira, *Leyenda Morisca, La Filigrana* and *El Bufon,* were erroneously listed. These compositions are published by the Arthur P. Schmidt Co. of Boston.

Margaret Anderton's Confab Corner

A NEW Page for Musical History—What Will It Bring to Us? The Birthday Anniversary of Mozart—A Life Full of Meaning to the Present Generation

A FRESH, unspoiled new page, white as January's snows, ready to have inscribed upon it: What of Music? Who knows! 1924, what will you bring us?

Ambition stirs, hope trembles expectant and longing for *One* with the divine gift of an immortal genius, once more. A golden melody, interlaced with wondrous harmony, maybe is going to steal down into some waiting soul and be caught by an eager music brain, and be swiftly marked down on the book's first page.

A great musician may be coming among us, a marvel interpreter, a wondrous player, another golden voice, mayhap. One never can tell, and only can dream and do, and wonder who among the nations will be so blest.

The time is ripe for a wordless messenger to bind and heal as only music can.

We wait, New Year, to turn your leaf, expectant, hopeful, eager!

* * *

"Life! Life! Thou sea-fugue, writ from east to west;
Love, Love alone can pore
On thy dissolving score.
Yea, Love, sole music-master blest.

* * *

To follow Time's dying melody through
And never to lose the old in the new,
And ever to solve the discord true,
Love alone can do.
O'er the modern waste a dove hath whirred,
Music is Love in search for a word."

This poem, written long ago by a young American soldier of the Confederacy, whose shattered health paid toll to his patriotic nobility—does it not sing with a breath of prophecy?

Birthday Anniversary of Mozart, the Immortal

Jan. 27, 1756. Salzburg, Austria.

The quotation under the picture is an extract from a letter Mozart wrote to his father during that last illness, which at just thirty-five years of age, gave him this "key." The reference of the words in parentheses is to the order of Freemasons, of which both Wolfgang Amadeus, and the father, Mozart, were devoted and enthusiastic adherents.

* * *

We feel greatly indebted to the house of Steinway for this copy of one of their art gallery of beautiful music paintings, and which makes this New Year page of our department interesting. There is food for much hopefulness of thought amid our impatient twentieth century musicians, panting for acclamation and instantaneous recognition, that this last beautiful music penned by Mozart is living, beloved, and heard, and sung, just one hundred and thirty-three years since in weakness and with an uncontrollable

THE DEATH OF MOZART
Painted for the Steinway Collection by Charles S. Chambers

The Unfinished Requiem He Was Not Permitted to Complete.

"I thank God for giving me the opportunity (you understand) of learning to look upon death as the key which unlocks the gate of true bliss!"

burst of tears he dropped his pen, and left it, with those last eight bars to the words *fac eas domine de morte transire ad vitum,* and in his incredibly neat handwriting the directions, *"quam olim da capo,"* i. e., repeat the last thirty-five bars of the *Domine.*

Musical purity, refinement, clarity of melody, and ideal truthfulness are the characteristics of Mozartean genius, and for the man, an intense vitality, loyalty to country (despite neglect), overflowing generosity, and a nobility of loving belief in others, seem to have been the prevailing traits. Is there any connection twixt man and his music? We wonder, and as we listen to the newest music of today, again we wonder.

The music publishing house of Breitkopf and Härtel have perhaps the most complete series of the Mozart works, although after a century has passed, all publishers have equal rights of copy, and the music of the *immortals* (those who last) becomes free to all. Lovely thought! No bartering or money need bespatter Mozart. The *Minuets* of Mozart, how we love them, and unconsciously associate him with this dainty dance form, as he has scattered them through symphonies and operas alike. And the Minuet in G of Beethoven, and the Minuet (also in G) of our beloved pianist patriot, Paderewski. What is there in this dance-form of music composition which so intrigues? We have linked the picture of our great living pianist with his magic touch,

PRIVATE SCHOOL DATA
TO PARENTS—TO STUDENTS

We investigate and supply data with specific reference to the attitude of the *private school principal,* and of the *college head* toward time-allotment for *private music practise,* and for *credit allowances* for hours devoted to the same. *Write us.*

to that of the Mozart whose music he can interpret with such pre-vision, and who, mayhap, whispered in the ears of the great Polish virtuoso, as he followed the Mozartean minuet model, and gave to us still another cameo to link on our golden chain of haunting music memory.

Very, very early indeed, did this gifted child, Mozart, write his first Minuet.

An atmosphere of choice and classic music was constant in the *home* and in the ears of all the Mozart family; before he was born it was there; as a toddler he listened to the choicest of chamber music practice at his own fireside; as a three-year-old he hovered around the piano as his little sister took her music lesson, and made sundry private exploitations of the fascinating keys, and of the father's fiddle, and of the scattered sheets of music hieroglyphics.

* * *

Destiny! you play a big part among us mortals and immortals, and often as we chafe under handicaps and music restrictions and puzzle our heads as to the *why* in the biographies of many of the greatest of our musicians, of the privations, the disappointments, the unfinished music.

Sometimes we can *see* the workings of this destiny, and the kindness of it toward a musician, and trace the reason through the ravelled thread of time. Now in this matter of the unfinished Requiem of Mozart, who can for a moment doubt the beneficence of a destiny which removed the unsuspecting noble composer before he *need* learn of the sordid intent of the ambitious amateur, Count Walsegg, who, eager to be thought a great composer, had sent his steward in the guise of a "mysterious stranger" and commissioned Mozart to "write a requiem for an unknown individual," and paying the needy musician in advance, had the contemptible intent of bringing it out under his own name, and as a matter of fact actually did so shortly after the death of the great genius.

Mozart was spared what would have been a soul-sickening controversy over that which had so appealed to his mysticism and his music imagination, as to bring forth that which to many is thought his music masterpiece, and his life-blood ebbed out on self-created melody instead, and with that feverish but utter bliss which the making of music engenders in those with this gift o' the gods.

A New Publication Reaches Our Desk

A new publication called the *Musician's Mouthpiece,* brought out by the publishing firm of E. T. Root, has come to us. Among the news in it we note that B. F. Stuber, whose interesting articles on practical orchestra-starting in schools will be remembered by our readers, is now located in Detroit, Mich. Mr. Stuber, who was director of music in the Akron public schools, has embodied his own actual experiences in a set of inexpensive paper-bound volumes which are helpful in the extreme to those of us who are earnestly working on the lines of forming embryo and amateur orchestras in our communities. To use a slang colloquialism, Mr. Stuber, in these volumes, "comes right down to brass tacks."

Hints to Music Club Program-Builders

The healthiest way to increase the growth, both in membership and value to the community in which you live, of your music club, is to plan out your programs, especially at first, in such a way as to embrace the interests of as great a variety among your members as possible, both in the way of personal interest and in the music programs you work out.

Have at least one meeting, i.e., where your own members shall actively participate in the program, where they can include among admiring or otherwise auditors some of their men friends.

Make opportunities to introduce the child —or safer—the *children* of your members, and their friends. Have a Children's Music Program at one meeting. Broaden your plans to link up music, picture, literature, drama, etc. In a music club it is right and proper that the music should take the lead, but why segregate, why dissociate the kindred arts and tastes? By suggesting picture, I do not mean the motion-picture, but that more human form, the tableau. I would generally suggest the possibilities of your best pianist, we will say, selecting and playing one of the fine Liszt, or Schumann, or Macdowell numbers, and having the "story" of it (several have already a story published about them) delineated by an easily arranged tableau requiring probably but one rehearsal and bringing in that group of other club members, or better still, of some outsider of the masculine or the feminine sex, whose aloofness you may desire to disarm, and invite them to pose during the 3 to 5 minutes the music number is being played.

A singer member of your club, for example, how easy, if you have also a violin player, or a 'cellist in your club membership, to suggest and put on that day's program a song which has a string obbligato to accompany the voice, in addition to the piano.

Some one club member may possess a pretty young daughter with quite an instinct for interpretive dancing of classic music. Create an opportunity. Somebody's college son may play the flute passing well. (Many do, and by the way, do you know how healthfully valuable the study of this instrument is, to young men especially? I proved this often during my recent music therapeutic work among invalided soldiers).

What more delightful in its radiating possibilities, so to speak, than suggesting that said college-boy flautist should "pipe to the dancing" of the pretty girl (they often have to, poor dears, in other ways).

Your *Artist's Days.* I mean the professionals you engage. By all means have these, and as many as you can afford. I know music clubs are not rich enough always to have a super-endowment of funds for the artist fee. The visiting professional artist is, however, a tremendous vitalizer. It is the breath from the outside, it means inspiration, incentive, a thrill.

(*To be continued.*)

Editor's Note.—I have not gone in for anything but sketchy general suggestions, for while it would be quite easy to plan out for you many and varied concrete examples of very fascinating programs to give at your music club, it has always seemed to me that while inspiration comes often from the outside in, a healthy growth of a music club must be from the inside out, and must be self-created by the club membership, and their chosen leadership. Am I right, or am I wrong? Again, during my travels about this country, there have drifted to me from here and there accounts of some truly splendid things being modestly done; I mean in the way of interesting music programs gotten up and given by some pioneer music lover or worker. Unique things, and well done, too. Now this department of Musician wants to hear of these, wants to tell about them; such things *ought* to be told. Will you send in what you have seen and heard done, what you have participated in yourselves, what may be your own chairman of entertainment, or may be your own music teacher, or so forth may have planned and put over; some musical something *they* are either too busy, or too modest to tell about? Just write me, informally, the news of it, as you would to a friend, not with the idea of publication, but simply as news, and mighty *good* news to the Musician, whose whole soul is in the ideal of growth of good music all over, everywhere.

A KNOTTY PROBLEM

Can one become self-taught in music?
The best answers sent in will be printed later in this department.

MUSIC SELF-QUESTIONING FOR NEW YEAR

Is our Music Club growing more vital? Why?

Is our Music Club going dead? Why?

Is my Music Work getting results? Why?

Is my Musical Stature growing? Why?

CHOPIN AS TEACHER

Translated from a foreign paper and contributed by Edouard Silsky (of the New York Public Library).

Editor's Note.—We give the first part of this interesting account of Chopin in advance of the February anniversary of his birth, to accommodate our many readers who tell us they are following our suggestions and are giving birthday programs each month, utilizing our sketches as a reading preliminary. The article will be completed in the February number and in our subscribers' hands in plenty of time for Chopin anniversary.

IN the year 1847 a lady named Madame von H. from St. Petersburg, Russia, travelled with her fourteen-year old daughter Marie to Vienna by the mail coach, having the intention to present her gifted

daughter to the famous composer, Meyerbeer, to hear his judgment about the girl and get his opinion of her musical education and talent.

Mrs. von H. was well provided with introductory letters to Meyerbeer who received her cordially and after thorough examination advised the lady to take her child to Chopin, then in Paris, and not to take her (as she had in mind) to Liszt, declaring that Chopin would be the proper person to develop by his teaching the gift of this girl named Marie, especially inclined to softness and tenderness in playing.

The travel to the French capital at those times was of course a heavy undertaking, and the lady, not very rich, started with some anxiety to Paris where they at last, although very tired, happily arrived and took lodgings in a small hotel, not far from the residence of Chopin.

(The original writer of this tale, Sophie Adelung, heard everything about it, with all the details, from the young lady, Marie von H. herself, with whom she, the writer, got acquainted later, in 1880, in St. Petersburg, and had often the pleasure to hear her lovely and accomplished piano playing and her reminiscences of the short, happy time she had, while a pupil of Frederick Chopin, in Paris. E. S.)

Immediately after mother and daughter arrived in Paris, Mrs. von H. despatched Meyerbeer's letter of introduction to Chopin, accompanied by a polite note, asking permission to pay her visit to the master with her child.

Chopin answered kindly, stating a day and time for the intended interview. They reached Chopin's residence with throbbing hearts, but unfortunately it was one of those days when Chopin was not well, and was nervous, and glancing at the slender little girl, nearly a child, he said abruptly, *"Je ne donne pas de leçons à des enfants,"* expecting the interview to end therewith. The poor lady was greatly embarrassed until Chopin, apparently sorry, kindheartedly added: "I will do something for you; that is, all I can. Call on me in two days, in the afternoon, I expect some friends of mine, artists, and your daughter might play to us; perhaps we shall find out a good teacher for her."

At the appointed time and day mother and daughter again arrived.

The first piece Marie von H. selected to play was the "La Fileuse," by Liszt, especially adapted to show the delicacy of her touch and also her finger technique.

Excited and dreadfully afraid, she still, thanks to her good memory and technique, succeeded in playing the piece without any mistake, to her own astonishment.

The artists listened with interest and for a moment there was total stillness in the music-room, until one of the pianists called out, "brava" and afterwards all joined in.

Only Chopin, who said *"encore,"* and thus the emboldened young girl played another piece and poured out her whole soul in it. Chopin said nothing but *encore.* And so the girl played one piece after the other, and at last one of Chopin's own composition. Then Chopin addressed her as she modestly stood at the piano, saying: *"Bien!* you might call every Tuesday and Friday. I am determined to give you lessons myself, but," he added, "I have the habit to get paid each lesson with one louis d'or, *Vous le mettrez sur le Piano, là, chaque fois."*

(*To be concluded in the February issue*)

The Subtle Lure of Duet Playing

(*Continued from page* 8)

Two or three duets are to be found on each record, with small spaces between. Each duet may be played separately, or the entire record may be played continuously without lifting the needle. Each individual duet may be played, and *played with,* over and over, as many times as is desired.

The records are made in this way: For one side of each record the writer played the *Primo,* or upper parts, of the piano duets in question, the orchestra creating an idealistic background for the piano part of each duet by playing, at the same time, an arrangement of the complete duet. Reverse the record, and one finds a piano record of the *Secondo,* or lower parts of the same duets, also assisted by the orchestra. Ideal tempos, and contrasts and shadings of tone qualities are recorded.

The use of a Tungs-tone extra-loud needle is suggested for use with these records when they are played for duet practice, as the use of this needle causes the record-tone to match the volume and quality of the piano tone.

Counting Aloud

It is often desirable, when two students begin the practice of a duet together, that one, or both of them, count aloud, one or two measures in advance of the first notes to be played. On these records each duet will be found to be preceded by a "tempo indication" of two, four, or eight measures, in keeping with the general style and mood of the piece. These "tempo indications" are as follows:

"Ding, Dong Bell"—2 measures (7 counts, 1 rest), Bells.

"Evening Song"—2 measures (5 counts, 1 rest), Bells. (In *Primo,* Chimes for Clock Striking Eight.)

"Marching On"—4 measures, Drum and Snare Drum.

"Playing Tag"—2 measures (7 counts, 1 rest), Wood Block. (Suggestion of running feet.)

"Village Dance"—4 measures, a Violin tuning.

"Lullaby"—2 measures of Cradle Rhythm, 'Cello and Bassoon.

"Jolly Time"—2 measures suggesting carnival spirit; counts 1 and 2, each measure, one stroke of the Cymbal; counts 3 and 4, two strokes on Wood Block.

"At Twilight"—4 measures, soft Chimes.

"Ghosts"—8 measures, Bassoon, 'Cello, Oboe, Clarinet, and Horn.

"Merry Shepherd"—4 measures (suggestion of shepherd's pipe), Oboe and Flute.

The young pianist who is, for instance, going to practice the *Secondo* of "Marching On" with the record, will work in this manner: He will first listen to the *Secondo* side of the record of "Marching On" at the established rate of speed of 78 revolutions of the record per minute, noticing, as it is played, all tempo and tonal shadings and contrasts. He will then reverse the record, and play the *Primo* part, carefully noticing the nature and length of the tempo indication preceding the piece proper. Then, ready to use the record and piano together, he will tune the record to the piano (when necessary) by slightly changing the speed of the record's revolution, playing it more slowly until the two instruments are exactly together. He should then practice with the record until his playing attains perfection in every detail.

The playing of simple duets—especially those in which the *Primo* and *Secondo* are of equal difficulty—may be followed by more difficult ensemble works, such as the simpler two-piano works for two pianists. Then may follow still more difficult works—such as the Mozart Sonata in C, with the beautiful Grieg second-piano part—and finally, when the pupil has achieved sufficient technical facility, short movements from the famous concertos, or one or more entire concertos, thus bringing to its culmination one of the finest forms of both solo and ensemble playing.

Why Violinists Cling to the Old Masters

(*Continued from page* 10)

earth. Next to it I would place that of Brahms. The Tschaikowsky concerto reveals a different temperament from either.

"The works of Wieniawski in this form disclose great talent. The Ernst concerto is good, though not so difficult as it used to be because modern technique takes care of things that the old technique handled laboriously. Paganini not only opened new paths to technical development but his works also are a great reliance to the concert violinist. So, too, from a strictly musical viewpoint, are the works of Bach, though he remains difficult technically even today because he often wrote without consideration for the four strings of the violin.

"The longer I play, the more I lean to the old masters as against the modernists. I think other violinists do, also. It is not such a limited field as one might think and, after all, no two of us play them alike. It comes down to this with the virtuoso: 'Let us see what this music can do with me,' and to that test the old masters alone have put us. By that, we prove our artistry."

"Music is recognized today as a National need. Community singing has come to be regarded as the greatest of all Americanizers. Through it barriers are broken down and the people brought together and joined in the bonds of common friendship. Its soothing and inspiring influences are bringing refreshment to the toiling masses and its curative powers are being utilized in our hospitals and institutions."—*Thomas E. Finnegan, Former Superintendent of Schools in Pennsylvania.*

"We have no really great contemporaneous composers, with, perhaps, the exception of Strauss and Ravel. Still, I think the new movement will evolve to greatness of expression. But its leaders must not break with tradition overnight, as it were, and start speaking in a language in which they express nothing, under pretence that they cannot speak the language which ordinary people understand."—*Fritz Kreisler in the "London Evening Standard."*

Abraham Lincoln said, "After all, the one meaning of life is to be kind." Love, sympathy, fellowship is the very foundation of all civilized, happy, ideal life. It is the very balance wheel of life itself.

Harriette Brower's Page for Pianists—

SOME of the Problems Which Modern Day Teachers Must Face and How One "Live Wire" Solves Them—Good and Bad Programs—What We Can Learn from Some Recent Recitals

Live Wire Piano Teachers

WE need live-wire piano teachers all over this great land of ours. Thank heaven, we have some, and the number is constantly increasing, I truly believe. I have already told you of the work of a few such teachers, and it shall be my constant aim to seek out those who are doing wide-awake work, in order that I may broadcast their views and the things they are doing for the progress of music education.

Every serious piano teacher realizes the obstacles put in her path through the complex life of the present day. Each member of the family has so many and varied interests that there is no time left for the care of artistic things. Mother is too busy to look after the children's home work; the children have too many lessons in school and too many outside attractions to allow any time for music study, as it should be done. This being the situation, it is plain that piano teachers now-a-days have about all they can endure; their problems are indeed heavy. It requires a live-wire teacher to cope with them. She must have ideas, resource, initiative, ability and high ideals. Such a teacher will accomplish fifty, yes, a hundred per cent more than the indolent ones who have fallen into a rut.

One of the Live Ones

A wide-awake teacher, doing splendid work in her field, is Miss M. A. Butterfield of Easthampton, Mass. I have asked her to give a few points out of her wide experience. She writes so entertainingly and helpfully, that I am quoting a good part of her letter:

"There are a few general things that seem to work well with all pupils. ALL my children and many of my adults have music manuscript books in which they write scales, chords, arpeggios, etc., together with lesson assignment for the following week. I often add 'A good lesson.' This Coda is eagerly watched for, but if instead, I write 'More practice' or, 'E major scale,' followed by 'LEARN,' in red pencil mark, there is disappointment; but good results are sure to follow. Naturally the parents are as anxious to see the verdict as the children are, and generally look over the book after each lesson.

"We have an 'Honor Roll' that hangs at one end of the studio, and when any pupil can play six pieces from memory, his or her name is written on this 'Honor Roll.' For each additional piece memorized a star is placed after the name. This roll is scanned eagerly at each lesson and each one tries to 'keep up' or 'get ahead' of the others.

"I try to impress on the minds of mothers that the responsibility for practice rests on their shoulders more than on mine. I think every normal child under fourteen years of age, needs more or less practice-supervision and encouragement in the home. I think in most cases it is impossible for a teacher to give a young child enough enthusiasm to last seven days!

"I could write a whole book on 'mothers,' and the majority of them would hardly feel flattered if they read it. One mother, a college graduate, told me that if her son (nine years of age) didn't care enough about music to practice, there was no need of giving him any more lessons. She said she couldn't be 'bothered' by seeing that he did his practice.

"So many mothers consider Music a thing apart from Education, and when complaining 'Johnny won't practice,' are so surprised to be told 'Johnny wouldn't go to school if he weren't sent.' One mother said, 'Mary won't practice; what shall I do?' Instead of suggesting the Police Department or the Hose Company, I asked her if Mary were in the habit of disobeying her mother in other ways. She hesitated, finally she said: 'Why, I never thought of it that way: I thought her music was something YOU were to attend to!' So much for mothers.

"One thing my 'babies' do is to learn the lines and spaces. I have a large double staff drawn on heavy cardboard and framed under glass, for obvious reasons. I cut from heavy black felt notes of the right size to fit in the spaces, and I give the children lists of words to spell on this staff, by placing felt notes on line or space. They think it great fun and long before the lists are all spelled out, they know all the lines and spaces perfectly well.

"I must mention one thing more that my pupils enjoy. I have about a hundred and forty or fifty books about music, in a case by themselves and all card-cataloged. Students may borrow these when they wish and keep them a reasonable length of time. They not only enjoy the books but derive much benefit from reading them. This little music library contains several of Harriette Brower's books, and they are great favorites. I am enjoying THE MUSICIAN, and enclose check for more copies."

Building Piano Programs

The subject of program selection and arrangement is a fascinating one, yet many players seem to ignore its importance, or turn their faces away from its possibilities. For a list of excellent piano compositions may be spoiled for the listener by poor arrangement. Harold Randolph, of the Peabody Conservatory, Baltimore, commends the idea of choosing short classics to start with, the *piéce de resistance* in the middle and lighter things to end up with, very much as a model dinner is planned. One would not place the fowl at the very end of the menu, but rather the sweets. Yet one program I listened to recently, put a big sonata at the close. The listener is somewhat wearied by that time and longs for something dainty and elegant, or stormy and brilliant as the case may be.

Two programs given during the month were on very dissimilar lines. Though both contained classical and modern music of high order, yet one was conventional and "popular," the other unusual and individual. One followed the idea of beginning with Bach and ending with Liszt; the other began with Brahms and closed with late modern music.

Let us look at the construction of these two representative lists for a moment. The conventional one contained Bach, Chromatic Fantaisie and Fugue, Beethoven's Appassionata, a group of Chopin, ending with the big Polonaise, Op. 53. The last group contained three Liszt pieces, an Etude—Love Dream No. 3 and the twelfth Rhapsodie. Such a list has been the vogue for the last twenty-five years.

The unusual program (which was played by Ernest Hutcheson) began with the Brahms—Haendel Variations and Fugue. After these, MacDowell's "Keltic Sonata," so beautiful and so seldom heard. After these followed two groups of moderns; three pieces by Rachmaninoff and five by Scriabine. It was a scheme that worked out well. After the complicated rhythms and contrasts of the first half of the program, the listener was refreshed with the lighter fare provided. Interest was stimulated in a degree as each new number was held up to the mental ear; at the close the listener was unwearied and ready for several more.

And so we might draw useful lessons from many of the programs we shall hear this season. In listening we may note those that give us special enjoyment. They will probably be those which are not too long, have variety in content and mood, begin with weightier numbers and end with lighter and more brilliant ones.

Piano Playing and Health

Pianists and students of the instrument often overlook the vital fact that they need healthy bodies and clean healthy minds as well, in order to give force and vitality to their performance. Piano playing in these days is strenuous business, and requires all the mental and physical force one possesses. If this be true on the physical side, how much more is it true of one's higher nature, the spiritual side? How can we give out the exalted thoughts of Bach, Beethoven and Brahms unless we are well, strong, clear-headed and high minded?

For instance: do you think an artist can be clear headed and at his best, if constantly under the influence of tobacco? The use of this obnoxious weed is barred in my studio. Once in a great while a young man student, not knowing the rules, will appear with a cigarette between his fingers. It has to be discarded before he can enter. In my work of interviewing artists, I am often up against this, to me, repulsive indulgence. Artists, seeing my dislike, are generally willing to forego their pleasure for a short while, when I tell them I cannot think clearly in a smoke-filled atmosphere. What a relief when I meet a musician who is clean minded enough to eschew such habits. Percy Grainger said recently, "I never touch tobacco or alcohol." When Mrs. Grainger used to give those charming, intime, dearly-remembered afternoon teas, tobacco in any form was taboo. Tito Schipa is another artist who never indulges in smoking, for he says it is extremely bad for the voice.

Lessons from Current Piano Recitals

The month of November has been rich in piano music—some of it of the highest class. While the student and teacher can learn from all players, even, as Pugno used to say, what to avoid, from poor playing, yet the eager student has had some shining examples of beautiful pianism held up to his vision.

Early in the month came Harold Bauer's recital, always helpful and instructive. The high lights were the Sonata Pathétique and the Haendel-Brahms Variations. How clearly the Beethoven was set forth—logical in rhythm, accent and phrasing. The Brahms is especially delightful from this pianist; he gives much variety of touch and tone to the different parts. And did you notice the onsweeping crescendo as a climax, worked up through the last two or three Variations before the Fugue? Bauer always makes this effect, which is a fine one.

Next in point of date came Ralph Leopold's recital. He surprised us all by his grasp of the Liszt B Minor Sonata. It was musicianly, full of sentiment and variety of tone. Of Friedmann Bach there was a Concerto in D Minor, seldom heard and excellently played.

Elly Ney's list contained unfamiliar numbers. The Sonata by Tschaikowsky, in G, was played here a few years ago by Arthur Shattuck; it is interesting. MacDowell was represented by Valse Triste and the fine Polonaise. We are always glad to see something by our admired American on a program. The Impromptu of Liszt is a charming piece, not often heard and not very difficult. There

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were two Preludes and Fugues by Bach, C sharp minor and C sharp major; also a Sarabande by Rameau, edited by Godowsky.

Ethel Leginska chose Beethoven's Sonata Op 26, familiar to so many students. She played it with great reserve, with nothing strenuous as to tone or tempo. The last movement was delicate and swift, a good lesson in smoothness. After the Ballade, No. 2, of Liszt, the rest was mainly familiar Chopin, even to the well-worn Polonaise in A Major, Op. 40.

The fine program of Ernest Hutcheson, which began with the Haendel-Brahms Variations and closed with Scriabine, has already been referred to. It remains to mention three other recitals, each apart from the others as though coming from opposite corners of the earth.

Maria Carreras, Italian, 'tis said, with a Spanish name, has a sweet, madonna face, framed in masses of wavy gray hair. She has wonderfully developed fingers; if she would use more arm weight for melody passages, the effect would be more sympathetic. Her list contained, besides the Chopin Sonata Op. 35, some Bach and Liszt and a Bolero de Concert, Op. 72, by Mana Zucca, which greatly pleased the audience.

The next of the three recitals was given by Alexander Borowsky. I told you of his playing last month, of how vital and full of vigor it was, yet delicate too, and often sympathetic. He made an even deeper impression than at his first concert. One point was noticed. His fingers never flopped aimlessly—which is often the way of the amateur. Instead they were prepared for chord or passage before playing, and when the arm was lifted, the fingers still retained their shape. A small point you think, but very far reaching in results.

The last recital of the three was given by the English pianist Myra Hess. It consisted of three groups, Four Preludes and Fugues of Bach; Chopin's Sonata Op. 35 and lastly six modern numbers. The Bach Preludes and Fugues were: D Minor, D Major, B Flat Minor, and C Sharp Major. They were repeated "by request" and gave hearty pleasure. They were crisp, clear, spontaneous, filled with the spirit of joyous abandon. Her Chopin was played with spendid sweep in the first two movements, with solemn grandeur in the Funeral March, and with restless swiftness in the Finale. It was an impressive recital from the first note to the last, and placed the artist on a higher pinnacle of greatness than she had previously attained.

A reference to De Pachmann's second recital must not be forgotten. It was an "All Chopin Program" this time. Those who heard the first recital had been so amused by the constant running fire of audible comment by the pianist, as he played, that they came again, expecting further excitement along the same lines. But a miracle happened. The aged master, contrary to his usual custom, never opened his lips, but went through his numbers uncomplainingly indeed like a lamb. It was very beautiful playing—never powerful, always delicate, refined, distinguished. The Fourth Scherzo was played—among other rather unfamiliar numbers. It should be heard oftener; it is very beautiful.

Worth-While American Composers

(No. 2 in a Series of Biographical Sketches)

FLORENCE NEWELL BARBOUR

FLORENCE NEWELL BARBOUR, a resident of Rochester, N. Y., is a musician who combines gifts as poet, pianist and composer. She has written the lyrics for a number of her songs and a book of her poems has been edited entitled, "All in a Garden Fair and Other Verse." She is an unusually fine pianist and is well known as an ensemble player.

Florence Newell Barbour

The piano compositions of this talented composer are well worth studying. They are written with a surety of technical knowledge as to their construction, at the same time they have so much atmosphere and color that they have made a place for themselves in the teaching of style and expression. Many chosen subjects are nature studies, full of imagination and fantasy and show a real love for nature in her varied and characteristic moods. Some are relentless in inevitable force and virility, while others are very tender and delicate in their structure. All bring vividly to mind a definite picture, a mood, a poetic fancy, and are effective in their appeal.

Besides much work for piano in suites, etude form, many separate numbers, with special piano work for children, she has written for mixed quartet and chorus, choruses for women's voices, many beautiful songs, for violin and piano, strings and harp, for organ, together with two books of songs and rhythms for kindergarten and the younger grades. These books are used in the schools of many of the principal cities of the country and much other work has been on recital programs and is also used extensively for teaching. The larger part of her compositions for pianoforte and voice is published by the Arthur P. Schmidt Co. of Boston. Others are published by Theo. Presser Co., Carl Fischer, the John Church Co. and Luckhardt & Belder.

Mrs. Barbour's training as an ensemble player, her work with orchestra and knowledge of orchestration, along with a naturally poetic nature, may to some extent account for the fact that she seems so able to write music of such distinct individuality. Not only do her compositions show genuine musical invention, refined workmanship and a delightful flow of melody, but in their mental grasp and vision they have a vital and far reaching quality that is most stimulating and valuable. She is an indefatigable worker, of true artistic temperament and full of musical enthusiasm. These facts, together with her unusual gifts, entitle her to a place of high rank among America's leading musicians.

Among her piano pieces for children may be mentioned "Little Musical Stories," "Holland" (Suite), Characteristic Pieces from "Child-Land in Song and Rhythm," and "Days of Sunshine"; among moderately difficult numbers are "Forest Sketches," "Venice" (Suite), "A Day in Arcady," "Five Nature Pieces" and "Six Brilliant Compositions." She has also composed collections of piano duets, and songs including "Awake! It Is the Day," Three Rossetti Lyrics, "The Summons of Spring," "Heart's Longing," "Joy Came with the Day," a suite of Six Song Pictures, "By the Bending Tide" and "Love's Ecstacy."

Mid-Winter Activities at Cleveland Institute

IN Cleveland the Wagnerian Opera Festival from Nov. 20 to 25 was the outstanding event of the season. For the first time in the musical history of the city "Der Ring Des Nibelungen" was performed in its entirety. The Cleveland Institute of Music strongly sponsored the event. During the gala week the Institute hushed its activities to the veriest pianissimo in order that students might have all evenings free to enjoy to the utmost the opera feast.

Under the title, "What the Wagnerian Festival Means to Cleveland," Ernest Bloch, director of the Institute, said in part:

"More than ever we need faith, hope and constructive effort. . . . The messages of the greatest men who, in art, science and religion give us this light, are indispensable to us. Richard Wagner is one of these. It is because of the spirit which comes from his creations, a spirit that helps us to live, that we are glad to welcome again to our city the Wagnerian Opera Company."

Roger Huntington Sessions of the faculty conducted a series of interpretative talks on the "Ring" for four Tuesdays prior to the performances.

The Institute announces a new course in Pedagogy for vocal teachers to be given by Giulio Silva, famous guest teacher at the Institute.

Bloch's new "Quintet," composed last spring in Cleveland, was performed Sunday, Nov. 11, under the auspices of the League of Composers at the Klaw Theater in New York. Harold Bauer and the Lenox quartet gave the first presentation.

Roger Sessions is conducting a twelve-talk course on the principal works to be played this season by the Cleveland Symphony Orchestra. In the Institute's characteristically thorough manner, students of the course had the opportunity, Nov. 27, of hearing an actual rehearsal of the orchestra. The various instruments were pointed out, explained, and their individual relationship to the wohle orchestra illustrated.

On Dec. 4 and 18 Ernest Bloch gave the second and third lectures in his series on the Fugues of the Well Tempered Clavichord by Johann Sebastian Bach.

Invitations have been issued for a series of subscription recitals of sonatas by Beryl Rubinstein, pianist, and Andre de Ribaupierre, violinist, both of the Institute staff. These events will be among the smart social affairs of the winter.

Buck Pupils in Musicale

Dudley Buck gave an interesting talk, filled with common sense, on vocal theories and principles, at his New York studio on the evening of Dec. 4. A program of songs was presented by Frank E. Forbes, Valerie McLaughlin, Elbridge B. Sanchez and Adelaide de Loca. Elsie T. Cowen played the accompaniments.

American Institute Programs

Recent events at the American Institute of Applied Music in New York included a faculty recital by Francis Moore, pianist, a joint recital by Hugo Kortschak, violinist, and Mr. Moore, and a program by the Euphonic Trio, composed of Miss Em Smith, violinist, C'Zelma Crosby, 'cellist and Gladys Shailer, pianist.

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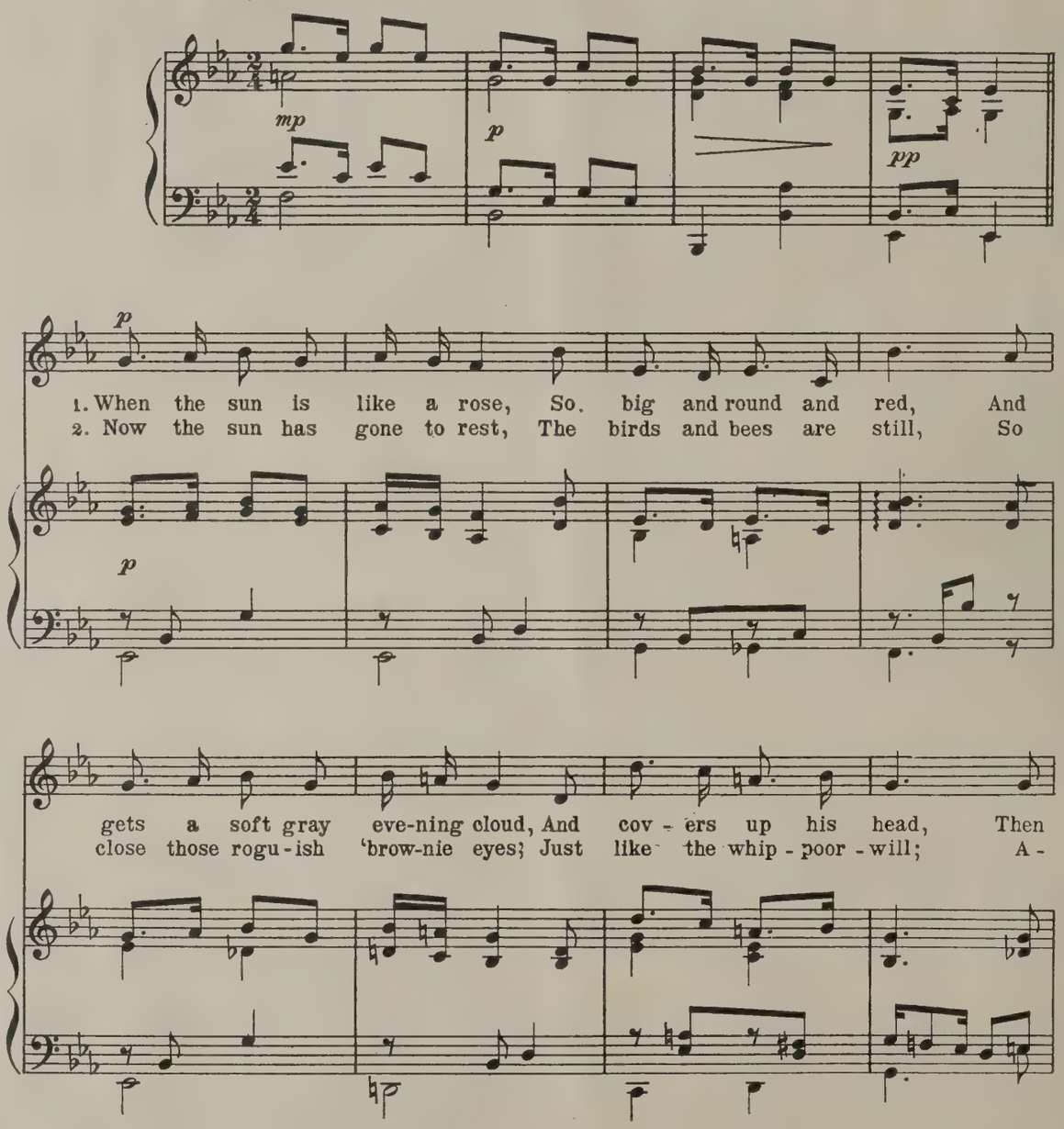
NOTE: Based upon a very ancient belief that when a baby smiles in its sleep it is playing with the fairies that guard its slumber.

A Lullaby

Words and Music by
GEOFFREY O'HARA

Andante moderato


mp
p
pp
p
1. When the sun is like a rose, So big and round and red, And
2. Now the sun has gone to rest, The birds and bees are still, So
p
gets a soft gray eve-ning cloud, And cov - ers up his head, Then
close those rogu-ish 'brow-nie eyes; Just like the whip - poor - will; A -

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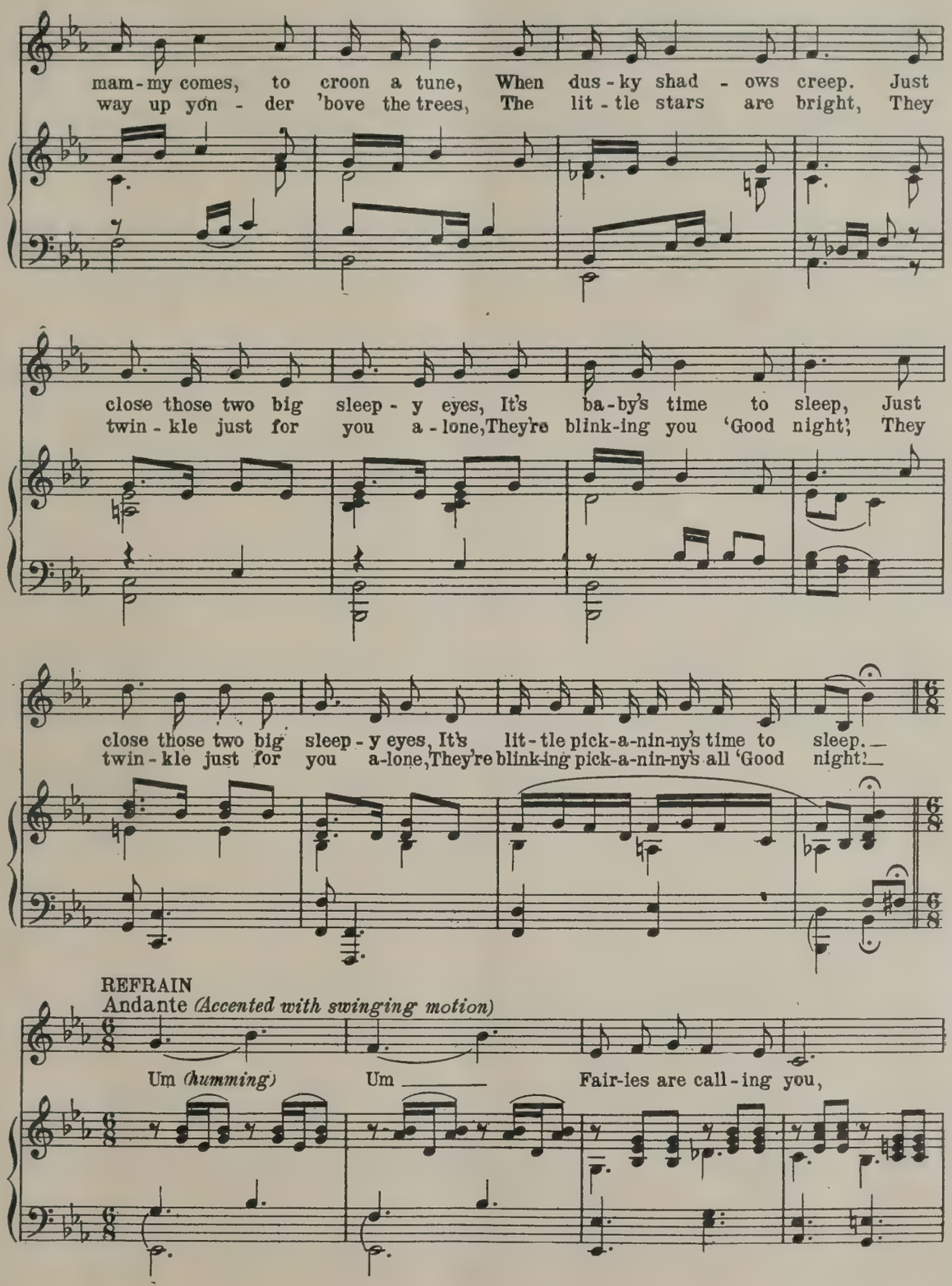
mam-my comes, to croon a tune, When dus-ky shad-ows creep. Just
way up yon-der 'bove the trees, The lit-tle stars are bright, They
close those two big sleep-y eyes, It's ba-by's time to sleep, Just
twin-kle just for you a-lone, They're blink-ing you 'Good night', They
close those two big sleep-y eyes, It's lit-tle pick-a-nin-ny's time to sleep.
twin-kle just for you a-lone, They're blink-ing pick-a-nin-ny's all 'Good night'.
REFRAIN
Andante (Accented with swinging motion)
Um (humming) Um Fair-ies are call-ing you,

Um Um Wait-ing to play with you;
Fair - ies cry ing, See their eyes wet with dew,
p
Hear them call - ing, Fair-ies are call - ing you.
p
Ending for 1st refrain
Ending after 2nd refrain
pp
Ulll
Call-ing you.
pp

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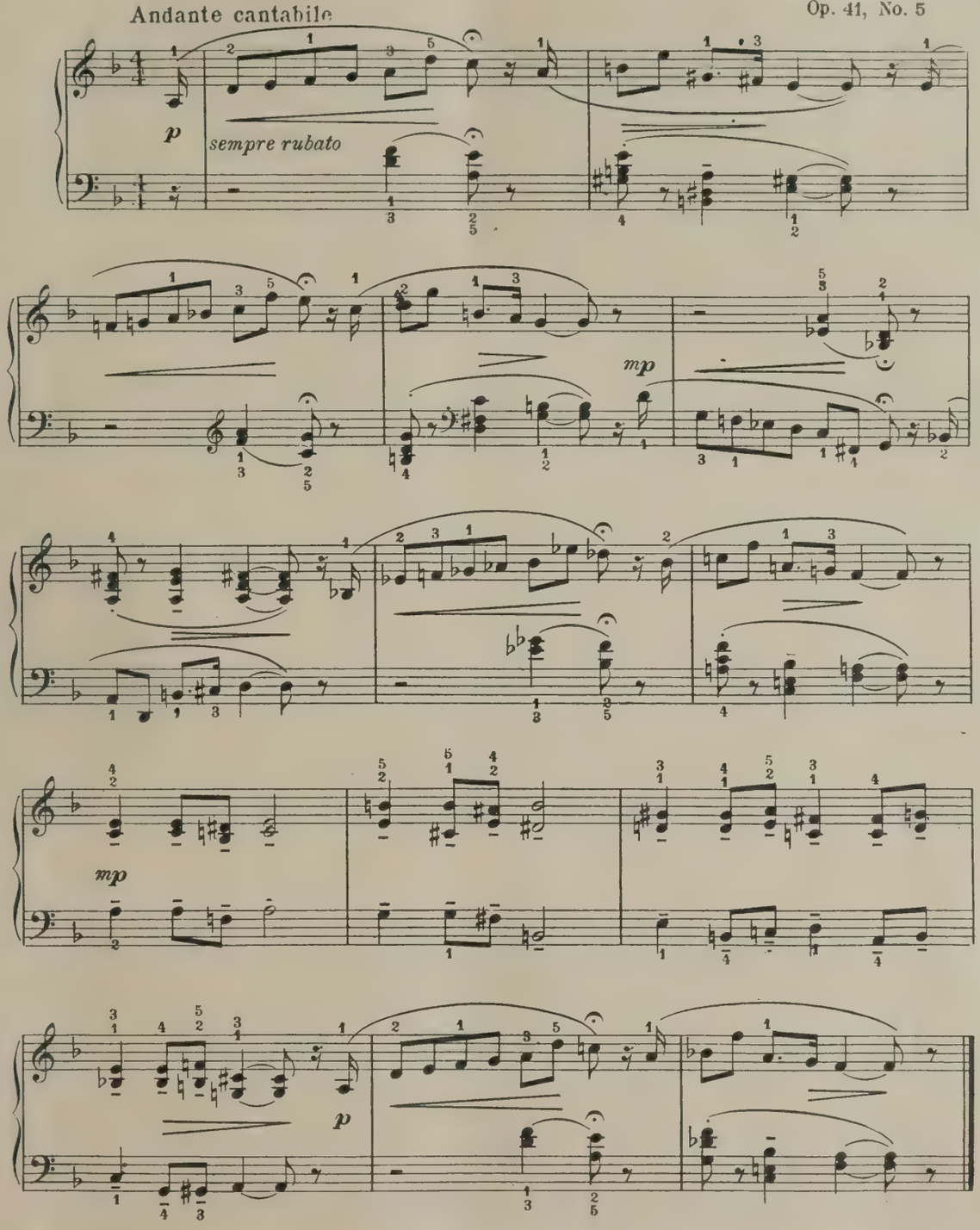

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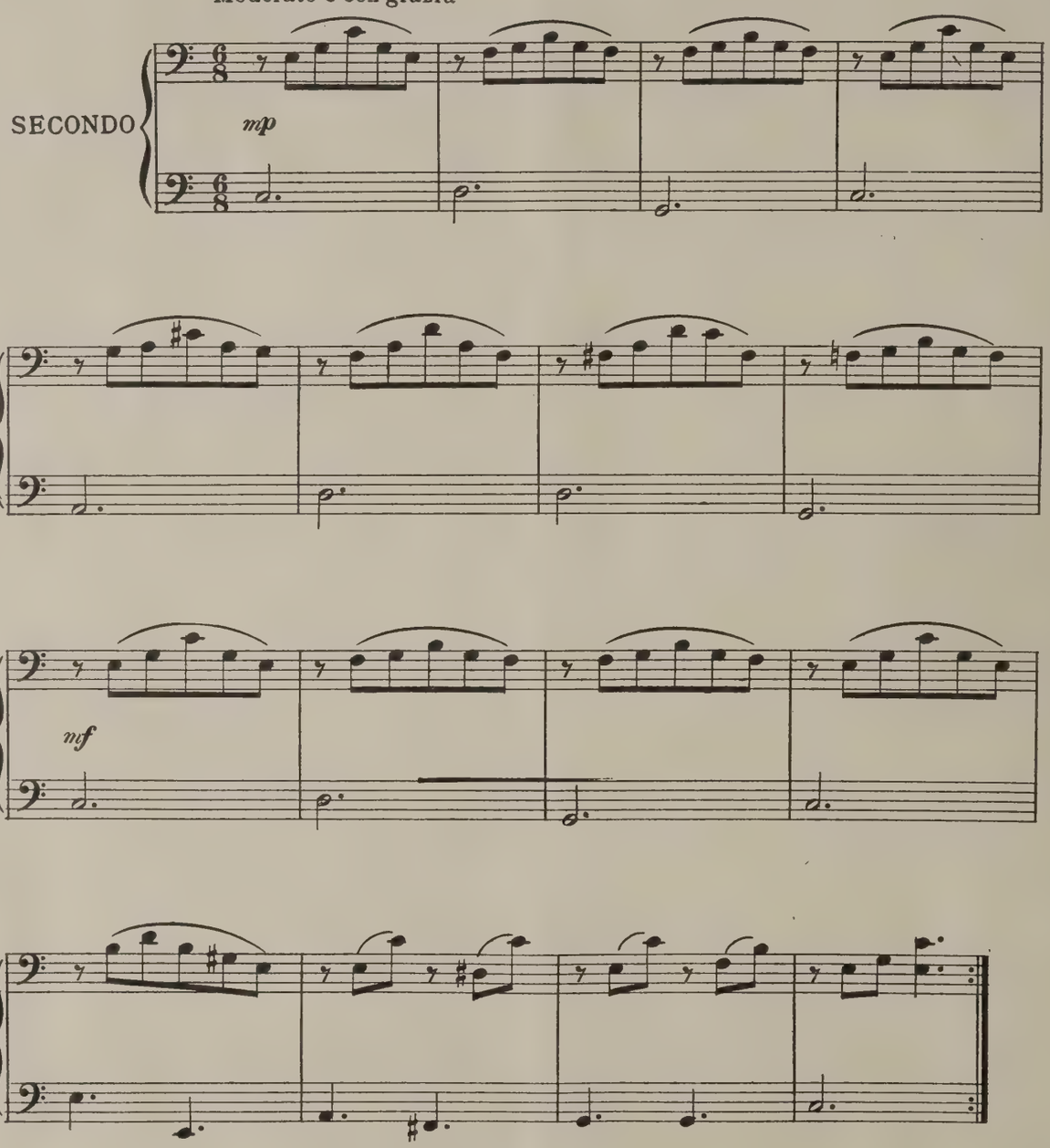
Song of the Fays

L. LESLIE LOTH

Moderato e con grazia



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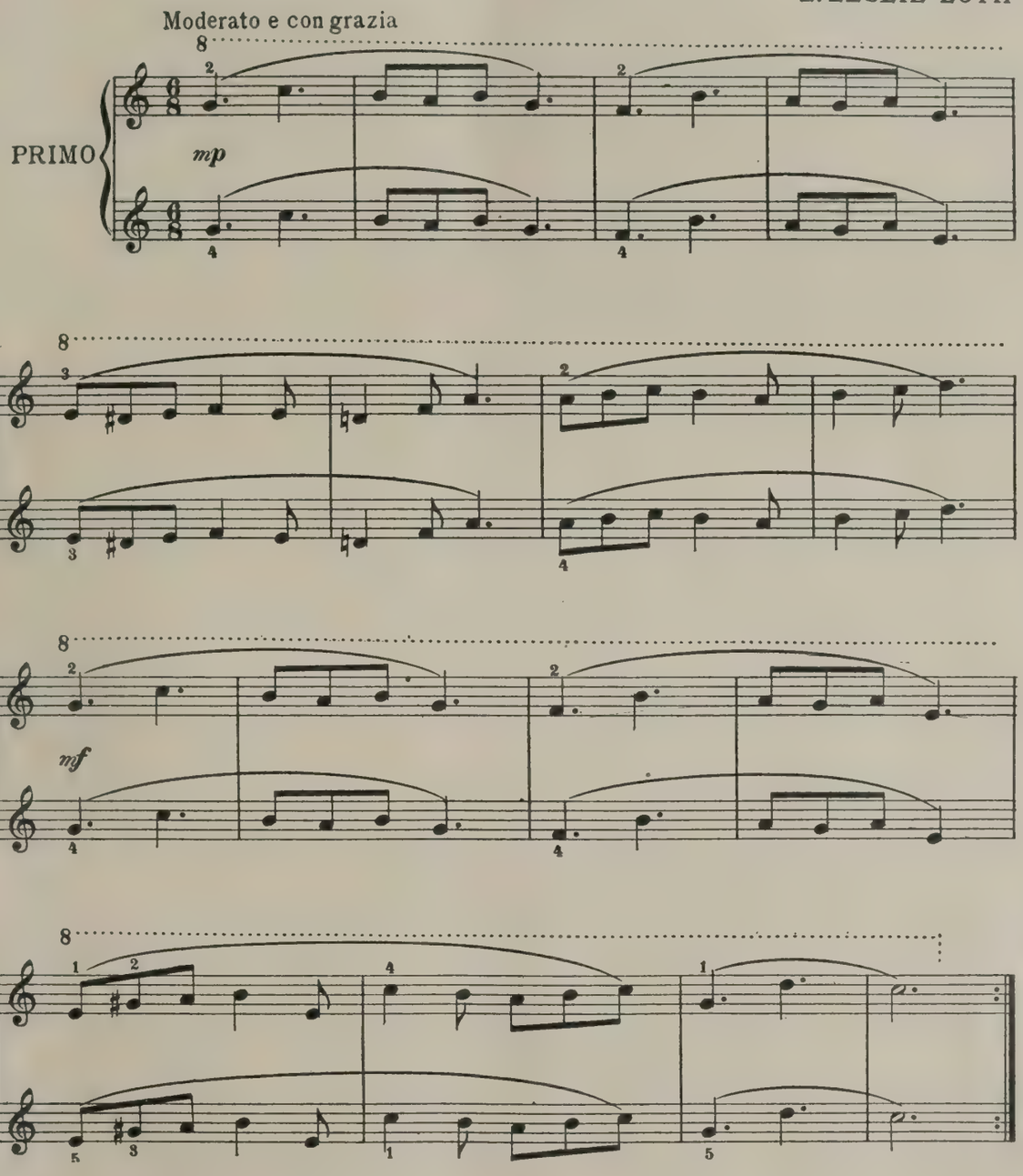

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Rambling 'Round in Music Land

LITTLE ESSAYS on Topics you won't find discussed in your Musical Dictionaries

by John Tasker Howard

Moods and Music

IT is interesting to determine to what extent music can create a mood in the listener, and to what degree of uniformity a certain composition will attain this objective. For example, a given piece may prove solace to one man, and may at the same time cause sadness in the heart of another. A piece of music, therefore, which will create the same mood in the majority of those who hear it, achieves unique distinction.

The chief function of ultra-modern art, that which we term "post-impressionistic," seems to be the creation of a mood. The creator of the painting, poem, or musical composition endeavors to excite fury or anger, or to invoke calm and repose. Consequently, he who views the painting, reads the poem, or listens to the music is supposed to experience anger or calm.

It would seem as if the post-impressionists had failed in their purpose, for the majority of us received but a confused impression of their work. Some of us are rude enough to laugh. It may be that the fault is with us, and that twenty or thirty years hence, our eyes, ears and minds will be properly sensitive to such effects.

One of the great achievements of the romantic composers—Schumann, Schubert, Chopin and their artistic kin, was the creation of a definite mood in the listener, a mood that achieves a high degree of uniformity in the type of reaction experienced by those who hear their music. Almost everyone who listens to Schumann's *Träumerie* feels the dreamy restfulness of the piece, whereas the surging restlessness of Schubert's immortal *Erlking* proves an exciting experience.

Many of the romantic composers, notably Schumann, often used a descriptive title to aid them in establishing a mood. An excellent example of this device is found in his piano piece *Aufschwung* (Soaring). Here is a powerful musical treatment of the idea of human ambition, which, to quote one writer, mounts with irresistible, inherent strength toward the summits of fame and achievement: scorning obstacles, defying dangers, ignoring temptations and the allurements of easier paths; sweeping onward with the overwhelming force of a tidal wave toward its goal; grand but destructive in its might.

All of this, naturally, establishes a definite mood, the mood of lofty inspiration, which, in addition to being suggested by the descriptive title, is vividly substantiated by the music.

In contrast to this we find the beautiful calm of Schubert's "By the Sea," a song which has been transcribed for the piano by Stoye. In this piece we feel at first a placid beauty, but soon the movement of the sea becomes restless, then violent, and then we experience the strange melancholy, the sadness and the foreboding of the sea's eternal tragedy. This work presents contrasted moods in itself.

Brahms, the great composer who combined the finest elements of the romantic and classical schools, and who was also something of a modern, achieved the sublime distinction of creating moods without the aid of descriptive or programmatic titles. We find the first movement of his first symphony putting us in a state of repose, his rhapsodies exciting us, and his lovely *intermezzi* calming us.

Brahms's Scherzo in E Flat has well been interpreted as a wild ride of the spirits of darkness sweeping through the vast spaces of the night. Again a mood is established, this time one of ironic sportiveness, satiric, if you will.

All music is mood music, but the greatest music is that which makes the most lasting impression on us by the definiteness, and the sincerity of the mood it creates.

Montani Lecture at Master Institute of United Arts

The Master Institute of United Arts held its first special lecture on Nov. 14, when Nicola A. Montani gave a talk on Sources of Modern Music, assisted by Elizabeth Sherwood Montani, soprano. The lecture was opened with a brief talk by Louis L. Horch, president of the Master Institute, who summed up the principles of the Master Institute, showing how the essence of all arts is one, and how they all drew from the same source. In introducing Mr. Montani he spoke of the latter's missionary work for the Old Masters in America through his leadership of the Palestrina Choir and in the Society of St. Gregory. Mr. Montani in his talk stressed the great debt of modern writers to the past. Drawing from his vast knowledge of the Gregorian Chants and Old Masters, he demonstrated that the great freedom of expression now sought for by the modern reached its loftiest heights in the earliest works. He indicated the parallel of theme and material found in some of the present day works and the Old Masters. Mme. Montani illustrated the lecture with some exquisite examples of the Old Chants as well as a few modern adaptations. As this was the first lecture held at the new home of the Master Institute, many visitors welcomed the occasion to see the new building and to view the art collections at the Institute, including some of the finest examples of the old and modern masters.

The Master Institute of United Arts announces two new additions to its faculty in William Reddick, the American composer, and Chester Hale the American dancer. Mr. Reddick in addition to his own compositions and his work as a pianist has made a lasting contribution to American native music, by his setting of the Negro spiritual. Mr. Hale was the only foreign member of the Diaghileff Imperial Ballet, and has also toured with Mme. Pavlowa.

Another pupil of William Simmons, baritone, is singing in a Broadway production. Yvette Nickerson is appearing with success in John Cort's production of "Sharlee" at Daly's Sixty-third Street Theater.

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Fifth in a Series of Articles

By JACOB EISENBERG

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Every pupil, whether gifted or not, has an equal chance to succeed—Persistence and a conscious knowledge of the subject are the essentials with which any one can become a master if he wills it.

IN our last paper we discussed talent, indifference and antipathy and their physical nature. We discussed the neural processes that attend their possession which make the acquisition of playing habits either a simple process or a difficult one. Talent, beyond a doubt, is a possession to be prized, while indifference and antipathy can and must be overcome and eliminated if one has any hope of attaining success. However, talent alone never sufficed in attaining success. It has been said that Gladstone was able to do as much work in four hours as most men would do in sixteen hours, yet, Gladstone worked sixteen hours a day, to attain and retain his position in statesmanship.

Here we have a clear example of the possession of talent, yet the mere possession of that gift was not enough for success. This same condition is equally true in the mastery of the art of piano playing. Thousands of very promising students who begin their careers with the greatest expectations fall short of success. Let us, therefore, enter into a discussion of the pitfalls with which a talented student must cope and the difficulties with which the untalented student must contend. Having analyzed the situation and having learned where the difficulties lie, we can attack the hindrances to progress and overcome them at their sources with less effort.

Talent, as we have explained in our last paper with the accompanying diagram of the neural action, enables its possessor to accomplish results with less effort. It is very rarely, however, that we find a student who possesses talent in its pure and unadulterated form. That is, one seldom comes in contact with a student whose nervous system is so perfectly coordinated that it is only necessary for him to hear a composition once or twice to repeat it perfectly from memory, including all interpretative demands of the composition. It is very seldom that we meet with a student who can execute a composition with perfect phrasing and interpretation at the first reading. Even talents, therefore, experience difficulties that must be overcome. Each individual student experiences difficulties that are peculiar to himself. Each student must analyze his own case and discover his weaknesses and overcome and eradicate them. If the student can not discover them himself he should avail himself of the services and advice of an efficient teacher who has the powers of analysis.

Having come to the conclusion that every student is called upon to eliminate difficulties let us learn the difficulties that are peculiar to the different types of students; then, being aware of most of the troubles that beset them, we can determine the ones that affect each of us and attack them efficiently.

Natural Aptitude

On all sides we hear that unless one has a natural like for his work, he should not undertake to master it, for he will surely fail. Then we hear that one must love his work from the start and must be untiring in his efforts, and when we are witness to the apathetic efforts of a young student whose every practice hour is wrung out of him by force, most of us are quick to say, that that student will never amount to anything. We then look around us and learn of the early days of some of our greatest men and we find that many of them were forced to practice against their wishes. The writer had occasion to question an exceedingly talented youngster of about eight years who performed at the piano in a remarkable fashion. The question "Do you like to practice," and "How much do you practice, and why do you practice as much as you do" was put to him. His answers came back as quick as a flash. "I like to practice a little, but when I dont like to practice my mother just makes me do it, and I do it."

Playing the piano, whether one is talented or not, is an acquired accomplishment. No one is born with the ability to play the piano. In other words, no matter who you are you must *learn* to play the piano.

If this were not true then the sons of great men ought to be greater than their illustrious fathers, for then they would be able to begin where their fathers left off. But do they? If we all must *learn* to play the piano we all must experience difficulties in mastering that instrument. For the process of learning, itself, means the process of forming habits, and habit formation entails that overcoming of resistance at the synapses in our nervous system. It is this overcoming of resistance at the synapses that makes study hard and tiresome. With the talented student, of course, neural action is more closely coordinated than with the untalented student. There is no law, however, or any kind of substantial proof, which says that the untalented student can not reach the same goal as any other student.

The Pitfalls of Talent

The talented may learn more quickly, but he is generally more lazy. He is more apt to say "I don't have to practice so much, I have talent." Yet De Pachmann will say "I played that over at least 100,000 times," or Rachmaninoff will say "I played that over from 50,000 to 250,000 times." The talented is more apt to follow the mannerisms that some performer displayed at some off moment, or he may invent some of his own, while the real artist performer is bending every effort to eliminate every unnecessary motion. In a word, the talented student needs more careful watching than most of the untalented students. Success follows in the wake only of careful and laborious effort. The mere possession of talent does not take the place of effort. It is only ONE of the aids to easier learning. Of course, when one is fortunate enough to possess that rare prize called talent, and with it he also possesses that rare capacity to everlastingly stick to it, and where all that is accompanied by the powers of careful observation and analysis and then all rounded off with having the good fortune of studying with an instructor who has a conscious knowledge of his subject, then we can point to him and say "He, beyond every question of any doubt, will become one of the greatest artists the world has known." Such a combination is hard to find and harder to beat.

The untalented student, on the other hand, starts out with less natural ability. He knows it. He, therefore, makes up his mind to put forth greater effort to attain the desired results. He, by nature, is made to be more careful. He acquires a conscious knowledge of his subject, and with work along the proper lines under an efficient instructor, is just as apt to attain greatness and success in his chosen work as any talented student. Now let us see how.

Learning is a process of overcoming resistance at the synapses in our nervous system, and in that way create routes which our stimulated nervous currents always follow with each repetition of the stimulus. For example: There are two students, one whom we shall call "Tal" is very talented and learns very quickly, and the other "Untal" who learns very slowly. When you tell "Tal" something once he remembers it. It is found necessary to tell "Untal" the same thing five times before he will remember it perfectly. But at the end of five repetitions "Untal" knows just as much as "Tal." Now it may happen, as is usually the case, "Tal," knowing that he is more capable, becomes listless at his lesson and often finds it necessary to have the same thing repeated to him for he has forgotten what he had heard, while "Untal" pays attention to his lesson and tries to avoid the unpleasantness that attends his learning of each new fact or composition. After a while one finds "Untal" to be a more efficient performer than "Tal," even though great prediction had been forecast for "Tal." He, at an early age, was able to sing songs that he had heard but once. He could repeat at the piano tunes that he had heard but once or twice, while "Untal" was ridiculed when he made his first attempts at learning. Failure was predicted for "Untal."

When Backward Pupils Succeed

Every instructor has had experiences with pupils such as "Untal." How ofter does a student come to an instructor and upon examination is found to lack almost every quality that is essential to success, yet after some work begins to make progress and finally becomes that instructor's star pupil. How often did that pupil hear it said of him that he is not talented and therefore incapable of making any success, and then after many years of hard work on his own part and that of his instructor he is adjudged TALENTED—yes, a GENIUS. It was the same HE who had been adjudged stupid at an earlier age. Why should he be called talented now? The answer is simple.

Learning, as we have repeated so many times, is a process of reducing resistance at the synapses. There is a limit to that reduction. When the untalented student after a great many repetitions has reduced that resistance to a minimum, he has gotten to a point that even the talent can not surpass. For example, there is a road on a cliff that comes to a sudden stop beyond which it is impossible to go. There are two runners, one of whom is faster than the other. They both desire to get to the end of that road. The faster runner will get there first, of course, but if that is as far as he can go, the slower runner will surely get up to him and meet him on an equal footing again. So it is in overcoming resistance at the synapses, there is a limit of resistance to be overcome, though one can overcome that resistance sooner than another. When the slower student has overcome that resistance he will know just as much as the faster worker, even though it takes him longer to do it. Now let us branch out a little on that road. There are several forks. If the right turn is made the road is continuous, otherwise the road ends at a precipice. The fast runner takes the wrong road and comes to the end and must then turn back, while the slower runner knows the right road and therefore goes on along the right path and arrives at the goal aimed at even before the faster runner. Follow this example with the two students and we find that the talent is often led off the right track and is often called upon to unlearn what he has spent considerable time in endeavoring to master.

Following this line of reasoning we can easily come to the conclusion that we all have an equal chance to succeed in our chosen work, whether we are adjudged talented or not. The only quality that seems essential to success is stick-to-itiveness backed up by a conscious knowledge of the subject at hand. In other words, know what you are doing, then do it. ANY ONE CAN BE A MASTER IF HE WILLS IT.

Imitation's Artful Aid in Teaching

How the Reproducing Piano Helps the Instructor to Illustrate Interpretative Principles According to the Master Pianists

By SIGMUND SPAETH, Ph. D.

THE things that are observed are the things that are learned quickest. The piano student particularly is sensitive to those impressions which come direct to the brain from actual observation. No music teacher, of course, desires that his pupils be mere imitators, but if the pupil have the opportunity of hearing master pianists play the pieces he is learning, and is able to pattern his own playing after such models, his own interpretative abilities will be more quickly developed.

Piano teachers are always anxious that their pupils attend recitals by great pianists. In this way they gain inspiration from hearing things well done, and in the case of the advanced student, he may hear one or more pieces he is himself studying. At the next lesson after such a recital has been attended, the teacher will point to the master interpretation of the piece in question, and will show the pupil how he may model his own playing after that of the recitalist.

Such opportunities do not come more than a few times in the course of a season, however, and on the teacher falls the burden of playing for his pupils the pieces they are learning to play themselves. The teacher is sometimes well qualified to do this, but what an added advantage the studio offers if Rachmaninoff, Levitski, Godowsky, Ornstein, and hundreds of others may be called in at an instant's notice, not only to play a recital, but to play a certain piece as often as required, or to play certain portions of this piece over and over again, until the pupil grasps its phrasing, and the general conception of its interpretation.

Such practical aid is made possible by the greatest gift of science to art—the reproducing piano. Teachers have come to recognize the value of this invention in the teaching of music appreciation, and for purposes of providing inspiration. Even the forerunner of the reproducing piano, the player piano, was capable of making the unmusical, lovers of the best music, but with the coming of a highly sensitized musical instrument that is capable or re-enacting the playing of master pianists in every detail of dynamics and tempo, the piano teacher finds an indispensable aid to his own work in teaching pupils how to play specific musical compositions.

Not more than fifteen years ago the telephone was considered a luxury. Today we feel we cannot do without it. A few years hence, I believe, the piano teacher will realize that the aid of the reproducing piano is an absolute necessity.

To prove this point we need only refer to the catalogs of available reproducing piano records, and we find to our satisfaction that the great majority of pieces in the standard teaching répertoire have been recorded by pianists who stand highest in contemporary musical circles.

Suppose, for example, that the pupil is studying Beethoven's Minuet in G. Here is a beautiful piece that may be completely ruined artistically unless the tempo is correct, or if the player takes too many liberties in sentimentalizing the delicate melody. The teacher shows the pupil his own interpretation and warns him against certain pitfalls into which he may easily fall. Then, if the teacher is able to call into the studio no less a master than Arthur Schnabel, no matter what time of day or night the lesson is being given, and ask this great pianist not only to play the selection completely through, as many times as required, but also to repeat certain passages until the pupil fully comprehends their truly artistic interpretation, then the principles this teacher is endeavoring to instil into the pupil will take on an added meaning, and to the pupil's ears and mind these principles will be substantiated by an indisputable authority.

If the next pupil, more advanced than the first, is studying Beethoven's G major *Rondo,* Mr. Schnabel will gladly return to show how a well developed technique can make the pearly runs of this classic piece sound as though there were no apparent effort in their execution.

The pupils may also hear Clarence Adler play the *Sonata Pathétique* from start to finish, as well as the *Moonlight Sonata,* or, if you wish, Olga Samaroff will visit you and demonstrate her crescendo and diminuendo when playing Beethoven's *Turkish March.*

Advanced pupils are by no means the only ones who will benefit from the reproducing piano in the teacher's studio. The first grade pupil may hear Howard Brockway play Schumann's *Children's Pieces; The Jolly Farmer, Soldier's March, Roundelay, Tag,* etc. Elly Ney will render five of the *Scenes from Childhood,* Volavy will play *Träumerei,* and the lovely *Romance* which is always associated with it. The more advanced pupil who is studying the *Prophet Bird* may pattern his interpretation after that of Leopold Godowsky, and the artist pupil cannot fail to derive benefit from repeated hearings of Levitski's playing of Schumann's G Minor Sonata.

The wave of modernism has by no means eclipsed the usefulness and the beauty of the creations of master composers of the past, and even the most modern teacher uses the works of Bach for both beginning and advanced pupils.

Gabrilowitsch plays a *Bourée,* Lee Pattison has recorded the *Gavotte in G minor,* Germaine Schnitzer the *Gavotte in B minor,* and Arthur Schnabel will play the complete *Italian Concerto* for you. The teacher need never consult the convenience of these artists; they are always available for his studio.

In the classic répertoire we also find such works as the Gluck-Brahms *Gavotte,* played by Mischa Levitski, a Scarlatti *Sonata* played by Moriz Rosenthal, the same master's *Pastorale* rendered by George Copeland, Friedberg plays a Haydn *Minuetto,* and Herbert Hyde the Mozart *Fantasie, No.* 23. Should the teacher wish to show his pupils two interpretations of the same work, he will find that both Edward Morris and Olga Steeb have recorded their playing of Mozart's *Pastorale Variations.*

Limitations of space prohibit our giving even a mere list of the available compositions from the classic period, and passing on to the works of the Romanticists we find a wealth of typical teaching pieces available.

Among the lighter pieces, which every teacher must use at one time or another, the teacher may draw freely on the reproducing piano catalogs, and in the better known pieces of the salon variety there are a number of which two or more interpretations are available. Where more than one individual reading of a piece, each equally artistic, are available, the teacher may logically allow the pupil to choose his own interpretation, and to express his criticism of one or the other as reasons for his preference.

For example, Alexander MacFayden and Clarence Adler have each recorded the familiar *Cavatina* by Raff, which, though it is claimed by violin teachers as in their particular province, is still highly useful as a piano teaching piece. For a similar purpose we may use Leo Ornstein's and Marguerite Volavy's playing of Rubinstein's *Melody in F,* which piece, though hackneyed, still maintains its place in the teaching répertoire.

Some Light Teaching Pieces

Among the many light teaching pieces available are the Rubinstein *Romance,* played by Clarence Adler, the same composer's *Staccato Etude* played by Levitski; a number of pieces by Ludwig Schytte, Scharwenka's Polish National Dance, played by the composer; practically all of the better known Chaminade pieces; Homer Bartlett's popular *Polka de Concert;* a number of Poldini pieces, including Fannie Bloomfield Zeisler's playing of the *Waltzing Doll;* Moszkowski pieces, from the simple *Serenata,* as played by Hans Barth, who is himself a teacher as well as pianist, to the difficult *Juggleress* as played by Levitski, and the *Etude de Concert,* interpreted by one of the most famous piano teachers in this country —Alexander Lambert.

The moderns are also well represented—Debussy, from such pieces as *Golliwog's Cake Walk,* played by Henry Souvaine, and the charming interpretation Olga Samaroff has given the *Clair de Lune,* to the difficult *Reflections in the Water* and the *Afternoon of a Faun.*

Mental Snobs Who Never Succeed

(*Continued from page* 9)

Begin at the bottom—it is a wiser and healthier growth—and work up your artistic career slowly and faithfully, and don't spurn any engagement no matter what it is. And don't think I feel that the work in the Moving Picture Houses is the very bottom. I don't at all. I did nothing cheap or unmusical at any time during the weeks on Broadway, nor did I play and sing before one so called cheap audience. These movie audiences have a very high and keen appreciation of the finest in opera. In fact, I think I owe my engagements as much to the demonstrative appreciation by the audience to the eyes and ears of my attending and subsequent managers, as I do to my own vocal efforts.

Strings and Bows

Some Devices to Acquire Facility in Shifting—Observations on Keeping the Violin in Tune—Advantages of Ensemble Playing

By W. J. Baltzell

FEW pupils really learn shifting from the small number of lessons they receive on the subject. It is seldom that the "methods" have really helpful instruction on the subject. Exercises are offered. But these only suggest "what" to use and not "how" to use the exercises to acquire the desired skill.

Fortunately teachers are ordinarily prepared to assist the young student to begin this necessary study. Yet it happens, sometimes, that the teacher never studied the matter of shifting thoroughly or with any approach to scientific exactness. To use an old saying which is especially applicable to the subject, "they followed the rule of thumb." (The thumb of the left hand has some influence in making a good shift.)

One rule—perhaps the word device is better—which the writer learned from an excellent teacher was this: Place the first finger on A (G string), on E (D string), on B (A string), on F♯ (E string). Play up and down the four-note succession, first to fourth finger, and repeat this several times. For example on the D string begin with E and play up to A and back again to E, repeating. Concentrate on the feeling of the fingers which are to be held immediately over the D string and removed from the string as little as possible.

Next play the two notes, E and G, several times fixing the mind on the pitch of the G. Keeping the first finger on the string slide this finger toward the bridge until G is reached. The other fingers are to be held over the string in exactly the same position they would have in playing. The movement is from the elbow and not by a forward bending of the wrist, a motion one sees in the playing of some violinists.

An excellent exercise is to place the four fingers on the string and glide up into the third position. For example, the fourth finger will be on A (D string). When it glides up to the third position the side of the hand below the fourth finger will just come in contact with the body of the violin. That is if the hand is kept in the right position or curve. But if it is a careless, hit-or-miss position it is likely that the hand will come strongly against the body of the violin.

In practising this shifting motion from the first to the third position the attention is to be concentrated on the *feeling* in the muscles: How much does the elbow move? How much does the finger move? This concentration is one of the important points and helps to establish a routine of muscular action which makes a good habit, the habit of accuracy.

This shift—without playing, if desired—also requires that the action of the thumb be studied. The hand is to be kept free of any tension. And this applies also to the thumb joint with the hand. When the hand is drawn along the fingerboard by the arm from the elbow the thumb goes with it. Its action is to drop toward the under surface of the neck. The important point to keep in mind is that the thumb has no independent motion but goes with the hand with the center of motion in the elbow.

It is suggested that young students who have not a system of changing positions try this exercise. Those who are making their first studies in the subject will find it advantageous. Even players of experience will find benefit in this shifting of the hand from one position to a higher one while retaining the fingers on the string or in the same line as the string. In going from the third to the fifth position, from the fifth to the seventh, it is to be kept in mind that the distance is less. Try this a number of times and get the difference clear in the mind.

Keep the Violin in Tune

In a general way it may be said that it is a bad practice to allow the violin to get out of tune while in disuse. Much better is it to try the instrument at least once a day and tune it, especially bringing it up to the right pitch, whatever the player may use, whether the so-called French or international or the concert pitch, now used by many orchestras, which has 440 vibrations for A. To tune the violin one day to a higher pitch and then to a lower is not desirable. If, for some reason, such as playing with a piano, it is necessary to change the pitch for a time, come back to your standard again before the instrument is put away.

It is not a bad plan to carry in the violin case a pitch pipe which you have tested, or a tuning fork. As a rule the latter is marked as to the standard to which it is fixed, A 435 or at 440, for example.

String Ensemble

It is strange that boys and girls, and pupils who are in young manhood and womanhood will keep on taking lessons year after year and seldom make an effort to join with others in playing concerted music. Of course this does not include those who join dance and theater orchestras and thus become professionals.

What we have in mind are the amateurs, who never expect to play in any other capacity. That they need the stimulus of playing with others is undoubted. Why they go on in the same old rut, month after month, is a mystery.

Of course teachers are more or less to blame. One point of difficulty is possibly that the pupils of a teacher do not always come from the same social strata. Miss A—— does not care to appear in a public concert with Miss B——. For after all the climax of ensemble work is not reached unless there is public or semi-public performance with its stimulus.

Perhaps the teacher may have sufficient strength of personality to inspire his pupils with more democratic feeling. It is worth a trial and the way to do that is to commence with work in the studio.

Another difficulty is to get pupils of different teachers to work together. In fact cases are not unknown in which teachers quietly interpose objections and other obstacles.

But let us assume that someone wishes to make the effort. The beginning is with the string players. Get six or eight violin players. Select four for first violins, two of the others for second violins, and make an effort to persuade the other two to undertake the viola. This is where trouble begins. The viola means the purchase of another instrument for the player. And it means learning to play in the alto clef, a requirement which some violinists are satisfied to dodge. They think it will be confusing to play viola sometimes, at other times the violin. As a matter of fact the two are distinct enough. When one takes up the viola to play he finds no trouble with the clef for he has learned to associate position on the staff with the proper string.

The next step is to find at least one 'cello player and one double bass player, the latter usually more difficult. Perhaps a professional must be hired at first.

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An effective string orchestra ought to have six or eight first violins and other instruments in proportion.

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Mr. and Mrs. Richard Hageman gave a reception and tea at their new studio-residence in New York, on Sunday, Dec. 2, from 4.30 to 6.30. The host, who for many years was conductor of the Metropolitan Opera Company, and who recently returned from Chicago, where he conducted with the Chicago Civic Opera Company, introduced to his guests Fraser Gange, a Scotch baritone, who recently arrived in this country. During the afternoon Mr. Gange sang a group of songs. Among the guests were many persons prominent in New York operatic and concert life as well as a number of well-known instructors.

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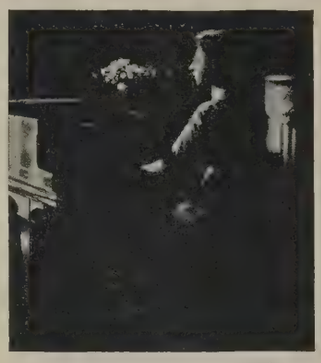

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Southern Supervisors Convene in Louisville to Exchange Experiences and Find the Way to a Broader Administration of Music Teaching in the Schools

By Edward B. Birge

THE Southern Music Supervisors Conference held its second annual convention at the Seelbach Hotel, Louisville, the week of Nov. 19. Though the attendance was not large as compared with the parent organization, the National Conference, it was widely representative, the members coming from localities far distant from Louisville and from each other. Its very compactness gave the conference some compensating advantages in greater opportunity for discussion during the formal programs and the still more important informal talks and interchange of opinion between meetings.

The charm of true Southern courtesy and hospitality was everywhere, and everything was done to render the stay of the visitors in Louisville something to remember with pleasure. Automobiles were generously provided for transportation of members to the Louisville Normal School where several of the meetings were held.

The president, D. R. Gebhart, wisely limited the program to demonstrations of school work, with plenty of time for discussion, and to the question of standards of college and normal work in the preparation of the grade teacher and supervisor of music. The latter question is of special significance in the South, which is preparing to lay foundations for sound music education in the schools.

On Tuesday special demonstrations of intermediate grade work by May Andrus of Montevallo, Ala., and grammar grade work by Glenn Gildersleeve of Greensboro, N. C., were given. Tuesday night a fine program was sung by the Woman's Club, assisted by Esther Metz, under the direction of Frederic A. Cowles, director of the Louisville Conservatory of Music.

On Wednesday the meeting was shifted to the Normal School, where the 200 or more students were assembled in the auditorium, and where demonstrations were given in kindergarten and primary work under the direction of Helen McBride. The use of toy instruments for rhythmic training was illustrated by the first grade children. Grouped on the stage in orchestral formation they imitated the playing of violins, 'cellos, basses and other instruments to music played at the piano by their teacher. The instruments were made inexpensively of cardboard or wood and when played they mercifully made little or no sound. The children drew the bows across the violins and 'cellos in perfect time to the music, and with all the seriousness of grown-ups. The rhythms were very simple, such as two equal notes to the measure, and the children were evidently getting something more than mere amusement out of what looked like play. The supervisors discussed the work sympathetically and agreed as to its value in giving educational direction to the rhythmic instinct at the right time.

One of the most enjoyable events of the morning was the spontaneous singing of the Normal girls. They sang with splendid tone quality and fine rhythm a number of songs, one being an original song of greeting to the conference. Their singing was in the happiest style; they enjoyed it themselves and so did their listeners. Such singing augurs well for the spirit of music teaching wherever these young women have it to do.

Requirements for Supervisors

On Wednesday afternoon the program was given to a discussion of recognition of music as a subject for credit in high schools and colleges. In the absence of George Colvin, State superintendent of Kentucky, Caroline Bourgard, newly apointed State director of music in Kentucky, addressed the conference on the question of minimum preparation of music supervisors required by the State department, the minimum at present being two years of college or normal work beyond the high school, of which thirty semester hours or one year must be music.

At the request of the president, Miss Bourgard gave an illuminating account of her quietly persistent, and finally successful efforts to have music placed upon an accredited basis in high schools. The parable of the unjust judge who from sheer importunity finally did his duty must have come to more than one mind as the speaker described her annual written requests for music recognition by the higher powers, only to be annually refused. To her championship of the cause of music for a period of many years is also to be largely attributed the creation of the position of State director of music, and, as a sort of poetic justice, of herself as first incumbent of the office.

Influence of the Conference

At the same meeting Estelle Truitt of Biltmore, N. C., spoke on music conditions in the South. She deplored the lack of music preparation on the part of the teachers and of school equipment, and also the lack of standardization among normal schools of the South. There seemed to be some disposition to think that conditions in the North were vastly better than in the South, yet, as pointed out by Howard Clarke Davis, such draw-backs as lack of equipment and preparation are common enough in the North. The fact is that the wonderful public support of school music in recent years in the North is due largely to the influence of the National Conference, and there is every reason to believe that the Southern Conference will in a few years bring about results equally helpful to music.

Mr. Davis gave a forceful address on the subject of piano study under private teachers, especially from the standpoint of credits, explaining lucidly how material of standard excellence might be selected for study.

Wednesday night the combined orchestra of eighty pieces from the Girls' and Boys' High Schools and the band from the Boys' High School gave an enjoyable concert in the high school auditorium.

The program for Thursday called for intermediate and grammar grade demonstrations at the Normal School, and singing by the Normal School Chorus and Glee Club, an automobile ride through the beautiful parks of Louisville, and the annual banquet at the Seelbach; and on the closing day the program included High School work, both girls and boys, an address on Normal School Standards by Frank Marsh of Montevallo, and the concert by the Conference forces.

At the business meeting it was voted to hold the next annual meeting of the Southern Music Supervisors Conference at Winston-Salem, N. C., with William Breach as local manager. The newly elected officers are the following:

New Officers

President, Alice E. Bivine, North Carolina College for Women, Greensboro; vice-president, Mrs. Grace P. Woodman, supervisor of music, Jacksonville, Fla.; secretary, Mrs. Elizabeth S. Bell, Nashville, Tenn.; treasurer, Helen McBride, Louisville, Ky.; auditor, D. R. Gebhart, Peabody College, Nashville, Tenn.; transportation director, H. W. Stopher, State University, Baton Rouge, La.; publicity agent, Paul J. Weaver, State University, Chapel Hill, N. C.

The question of a meeting place for the South is more difficult than for the North, owing to the longer journeys inevitable on the part of the members. In fact, it will require not less than eight sectional conferences to solve comfortably the music convention problems of the near future in the United States. These might include a Northwestern and a Southwestern conference, also a Northeastern and Southeastern, while the interior States divide into four sections. This could be worked out in such a way as not to interfere in any way with the work of the National Conference.

Cincinnati Conservatory Holds a Frolic

One of the most successful events in the history of the Cincinnati Conservatory of Music was the annual frolic held at the Conservatory on Nov. 16. The crowds that gathered to witness the various attractions of the affair eclipsed those of all previous years. Much music, clever stunts, delightful dance numbers and recitations constituted the program. In addition to this, dancing and fortune-telling were provided for the vast throngs in the gymnasium of the Conservatory. Mrs. Marcian Thalberg, whose distinguished husband is on the artist faculty of the Conservatory, acted as fortune-teller, as did Mrs. Louis Saverne.

Souvenirs of all kinds were sold at various tables in the halls of the Conservatory. The frolic was for the purpose of filling the coffers of the Clara Baur Scholarship Fund. John A. Hoffman, president of the Cincinnati Conservatory Alumni Association, directed the event.

Artists Give Noon-Day Musicale in Aeolian Hall

Frank La Forge, composer-pianist, Ernesto Berúmen, pianist, and Arthur Kraft, tenor, presented a program at the noon-day musicale in Aeolian Hall on Dec. 7. A large audience heard an excellent program, artistically presented. The splendid singing of Mr. Kraft in Rachmaninoff's "In the Silent Night," Rimsky-Korsakoff's "The Nightingale and the Rose," and "O quand je dors" and "Comment disaient-ils" by Liszt was emphasized by the playing of Mr. La Forge at the piano. Mr. Kraft was also heard in three Strauss songs, a Mexican song arranged by Mr. La Forge, and "To a Messenger" by the same composer. Mr. La Forge was represented on the program also by his Valse de Concert, played by him and reproduced by the Duo-Art. Mr. Berúmen played numbers by Handel, Debussy and Paderewski, and also showed his versatility by alternating with the Duo-Art in his reproductions of a Prelude by MacDowell and "Malaguena" by Albeñiz.

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CHOIR AND ORGAN

Bach as a Drawing Card—Organ Playing Not Bad for Piano Technique —Supplementary Incomes for Organists —Composition a Dangerous Plaything

By De Profundis

WE have just got to the point where we take for granted Dr. Wolle and the Bach Festival which have made Bethlehem famous, when Montreal now comes into the limelight with a series of ten organ recitals in which Marcel Dupré played the complete Bach organ literature to houses which increased in size with each successive program. This would seem to require a new definition for a fugue in place of the time-honored one about "a composition in which the voices enter one after another as the audience leaves one after another." All of which goes to show that the beauties in Bach are convincing—if made apparent; but—such interpretations require an organ technique and a degree of musicianship which have not too conspicuously characterized the organ playing of the past generation.

* * *

This serves to illustrate the difference between an excuse and a reason. Considering how poorly paid the average organist has been, and his meagre opportunity to gain financial return comparable to the amount of time such a technique extorts, it would seem no further reason need be advanced for the organists' deficiencies in this regard. Yet the cumbersomeness of the heavy actions of the old tracker instruments which today are so rapidly disappearing has been made to serve as an excuse for much of this technical incompetence. Just the sort of action that must have burdened the composer of these ten programs of the most exacting of organ works of all time.

* * *

The heresy that piano playing is injurious to an organ technique is fortunately becoming an outworn doctrine, partly through the change in the organ touch which the electric action has brought about. But if there ever was offered a basis for such a notion, the evidence of Bach's prowess with a light, staccato action, as recorded in his Well-Tempered Clavichord, must have been a very disturbing piece of testimony.

A belief that all organ playing must be legato and all piano playing staccato is the only hypothesis upon which one might assume a conflict between the habits which either instrument imposes. Such lack of versatility has accounted for the deadly monotony of much of the playing we have heard from both of these keyboard instruments. Too much has been accepted because it is supposed to be the idiom of the instrument. The organ tone is capable of an indefinite sostenuto and hence excels in legatissimo—but that is no reason why musical variety must be sacrificed in order that the instrument shall keep its best foot forward all of the time. It, too, is capable of staccato passage playing of the most exquisite quality and infinite variety.

Perhaps the damper pedal of the pianoforte is the real culprit. Since piano tone is wholly unstable and begins to fade from the moment of its inception, staccato playing least exposes its weakest spot. Furthermore, the pedal turns every style of touch into as much of a legato as the instrument is capable of, so why need a pianist develop a real legato touch?

Thus the pianist negatively argues through neglect to find by analysis all of the things which are unobtainable without a real legato touch. In consequence piano playing is too much of a continuous thump, and organ playing lacks the rhythmic incisiveness which such a touch might give.

It is hard to conceive how playing on either instrument could do aught else than prove materially helpful to one's technical mastery of the other—except that carried to the extreme, it is more or less true that one cannot serve two masters equally well.

* * *

When one ponders that the cornerstones of the literature not only for the piano and the organ, but as well for the violin, were laid by this selfsame Bach, versatility comes again to the front as a desirable quality, and this epoch of specialization stands revealed as a desire to get "enough" out of the most economical expenditure of effort, rather than to get the utmost possible at whatever the cost. Real genius computes only in terms of achievement, and never reckons the cost. That is why all geniuses lack common sense; if they possessed that, they could not be geniuses.

* * *

This does not imply that a good organ technique is a matter of genius. Genius is hard work, according to the testimony of Mr. Carlyle and other geniuses—but only such hard work as does not pay in negotiable securities. The moment hard work becomes adequately remunerative and ceases to be its own reward, it becomes practical and goes into the class of good smithing and bricklaying. Organ playing is hardly any longer an impracticable pursuit. The phenomenal increase in organ installations of recent years in this country has immeasurably increased the possibilities which await the organist, and his success is now largely conditioned upon his ability and application rather than upon opportunity or the size of his possible field of operations.

* * *

The problem of the professional organist of today is then less and less a search for outside activities to supplement his income. His first obligation to himself is to be a good organist. Next, to make his abilities known. His continuing problems thus follow much the same sequence of difficulties and expedients that befalls the lot of the concert performer in any other department of musical activity.

* * *

But if he does desire or need to supplement his income as an organist, there are many opportunities available which will serve the twofold purpose of adding to his broader musical equipment and his income. Teaching is perhaps the most obvious. But organ teaching is limited, and piano teaching is a universal need. Thus a piano technique adds to his equipment as an organ player, and an acquaintance with the rich piano literature increases his musicianship, while a class of piano pupils carried systematically through a definite curriculum of work is not the worst paying profession of record.

* * *

If musicianship is adequate, the conducting of a choral organization offers another item of activity and income; and the musician who can sell his ideas to a chorus is better able by far to sell his interpretations to the average mixed audience. There is something so very personal about getting yourself over the footlights, if you succeed; and nothing so difficult to develop if you haven't got it. For complete inertia against which to hurl your efforts, in a gymnastic endeavor to accumulate and acquire mental force and an air of conviction, nothing surpasses the hard-shelled amateur singer *en masse*, whose complacency is a constant demonstration of how dangerous a thing is a little learning.

* * *

Composition, of course, suggests itself, but it is a dangerous plaything. If you are bad at it, you are very bad! If you are good, you have paid a big price, for no technique is acquired at a greater expenditure of slavish application. Even when mastered, you are in the clutches of an imperious mistress who offers material rewards but to a chosen few, yet entices you on and on in the quest, while practice is neglected and other obligations are forgotten. If your bump of caution is well developed, begin early to play with the writing of counterpoint, and the grammar and rhetoric of composition—but with reserve and discretion. All of this makes for musicianship, and when your days of technical practice and public performance are nearing their end it may stand you in good stead. In spite of this, there is an increasing number of organists who are making real strides with their pen. Especially in the field of organ literature there is much to be done to provide the organ with the raiment in which it is to appear in many of the new rôles for which it has more recently been cast.

* * *

The church bids fair to lose the monopoly it has held since those industrious Leipsic days which recorded the literature so vividly reincarnated in the Montreal programs of M. Dupre. The motion picture theater, the municipal auditorium, the universities and high schools, even the hotels and the department stores, are now outbidding the churches on every hand, and in every way: finer organs, bigger salaries, larger audiences, more unrestricted programs, freedom from the petty domination of uncongenial ministers and music committees, and greater opportunities for building a reputation as a commercial and professional asset. And when it comes to most of these things, radio broadcasting—the newest of all developments in the musical firmament—brings a further increase of the organist's radius of activity which is as yet uncomputed, but which is destined to have far-reaching effect. Its extent is largely dependent upon the initiative of the organists in contributing to the development of the possibilities of which it gives promise.

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Reviews of the Latest Music

PIANO

From Arthur P. Schmidt Co.

Courtney, John Desmond. *Out in the Woods,* Op. 15; 1. *In a Shady Dell;* 2. *Sylvan Revels;* 3. *Along the Woodland Path;* for the close of Grade II; excellent teaching material.

Harris, Cuthbert. *Moonlight* (Grade III); this piece has good melody; a technical feature is an accompaniment figure for the right hand in alternate single and double notes, a tremolo effect.

Krentzlin, R. *Polish Country Dance,* Op. 71, No. 1; *Northern Folk Dance,* Op. 71, No. 2; *Ring Dance,* Op. 71, No. 3; three easy and melodious teaching or recital pieces, in the early third grade.

Lindquist, Orville. 1. *Violets;* 2. *Alone;* 3. *Rolling Waves* (Grade III); for recreation or teaching. The first has a melody in octaves for left hand accompanied by the same melody in the right hand with the support of double notes in the same hand. The second part of this piece has the same melody for the right hand to a broken chord accompaniment in the left hand, in sixteenths. No. 2 has a broad melody in octaves for the right hand with accompaniment of chords on the second part of the count. No. 3 has a broad melody in the left hand accompanied by broken chord triplet in sixteenths in the right, played very delicately.

Risher, Anna Priscilla. *Little Tarantelle; Playful Winds;* Grade I-II, with good teaching quality.

Sequeira, David. *Minuetto* (Estil Antiguo) (Grade III); by a popular Spanish composer.

Terry, Frances. *The Man with the Fife; The Little Old Doll; Snow Sprites;* Grade II teaching pieces with characteristic rhythms and good melody. Pleasing for recital use.

Adams, Ernest Harry. *Tone Fancies After Famous Paintings; A Leafy Way* (Grade III); *When the Autumn Leaves Turn Red* (Grade III-IV); *Japanese Dancing Girl* (Grade III-IV); attractive teaching and recital pieces, with interesting technical qualities. No. 1 has a light, graceful figure in alternations of the hands; No. 2, a broad melody for the left hand with broken chord figures above the chromatic passages; No. 3 has a strong rhythmic swing.

Galbraith, J. Lamont. *Nymphs* (Grade III); a melodious piece in waltz form.

Huyts, H. *Homeland scenes.* 1. *To My Country* (Grade III); 2. *Village Bells* (Grade III); 3. *By the Old Mill* (Grade III); 4. *In Exile* (Grade III); 5. *Annesdale* (Grade III); 6. *Flemish Folk-song* (Grade III); mood pictures with a descriptive quality. Nos. 2 and 3 are especially adapted for teaching use.

Watson, Mabel Madison. *The Enchanted Forest* (Grade I); a series of easy teaching numbers under one cover. Each number has an "analytic prelude" as a help in teaching.

From G. Schirmer, Inc.

Dickie, Esther. *Snowflakes* (Grade II); *March of the Dwarfs* (Grade II); the first is the more interesting, in a waltz rhythm with a melodic figure passing from one hand to the other as if to represent the tossing about of the flakes.

Diller, Angela. *In Days of Old* (ten folk-tunes) (Grade I); 1. *Gossip Joan;* 2. *Augustin;* 3. *Morning Song;* 4. *The Judge's Dance;* 5. *Come, Sweet Lass;* 6. *Dumble-dum Deary;* 7, *Oh, Dear Sixpence!;* 8. *Slumber Song;* 9. *The Lazy Man;* 10. *Reap the Flax;* the tunes are from various nations. With each one is a set of verses and explanatory notes for the study of the piece.

Pratt, Harry Rogers. *Marching,* Op. 18, No. 1; *A Walk in the Park,* No. 2; *Grandpa's Favorite Dance,* No. 3; *The Big Hall Clock,* No. 4; excellent teaching material for Grade II. No. 3 is in minuet style, and No. 4 imitates the striking of the clock.

Brathwaite, S. H. *Musical Box* (Grade II); *Elfin Fountain* (Grade III); *A Nautical Picture* (Grade III); excellent teaching material with technical value.

Duke, John. *The Fairy Glen* (Grade III); were it not for the octave chords in this piece it could be used for pupils just about ready for the third grade.

Dutton, Theodora. *A Game of Tag; Birthday Secrets; The Mountain Bugle; Rain, Rain, Go Away; Sunday Morning Bells; The Mysterious Stranger;* interesting first grade pieces with each hand in the five-finger position.

Friml, Rudolf. *From Bohemian Woods* (Grade III); this is called "a fantasy." The form is short and the style is broad and melodious.

Gere, Florence Parr. *Pourquoi?* (Grade III); a mood in tones, one may say, in which the player must give musical value to a melody with accompaniment of syncopated chords.

Mowrey, Dent. *Gavotte* (Grade III-IV); in the old style, with good melody and well-marked rhythm. There is a passage in sixths with thirds between for the right hand.

Shelley, Harry Rowe. *The Snake Charmer* (Grade III); melody and rhythm in the oriental style make a picture in tones.

Widor, Charles-Marie. *Meditation,* Op. 21, No. 1 (Grade III); a transcription of an organ work.

From Clayton F. Summy Co.

Scott, Beatrice MacGowan. *Musical Moment* (Grade III-IV); more technical than melodic value, and excellent for double note successions such as a mingling of thirds, fourths, fifths and sixths.

Troendle, Theodora. *Suite Juvenile* (Grade III); the titles are suggestive, *Hurdy Gurdy, Music Box, In the Moonlight, March of the Tin Soldiers, Cradle Song, Waltz of the Wee Mice, Christmas Eve, Dance of the Goblins,* making a series of descriptive musical sketches for young players.

From Composers' Music Corporation

Hecker, Berta Josephine. *Prelude* (Grade III-IV); a broad, slow melody well harmonized.

Mortelmans, Lodewyk. *Like a Singing Bird* (Grade IV); lyric in style with a fine cantabile quality and a modern touch.

Smith, Lucia. *Tuneful Technic;* a beginner's method of piano playing based on the principles of modern technic, especially the so-called weight system. Wrist adjustment, vertical and lateral, rotary arm motion, joint fixation, weight transference, etc., are explained and illustrated.

From Samuel Becker, Minneapolis

Becker, Samuel. *Character Sketches:* 1. *Slavonic Romance* (Grade IV); 2. *Waltz Allurement* (Grade IV); 3. *The Trial* (Russian tragedy) (Grade IV); 4. *Petite Valse Caprice* (Grade III-IV); No. 1 is a broad melody mainly in chords; No. 2 and No. 4 are both in waltz rhythm and in brilliant style, and No. 3 is an effort to describe in musical effects the experiences of a prisoner before a Russian court and facing a sentence to Siberia. They are all effective.

SONGS

From G. Schirmer, Inc.

Barnett, Alice. *Song at Capri.* (Medium or low voice); *Agamede's Song.* (Medium or low voice); of no particular interest as lyrics but as musical compositions in which the voice is used to help work out a musical idea.

Bassett, Karolyn Wells. *Called Away.* (High voice); *Passion Flowers.* (High voice); the first has lyric quality and swing if sung at a fairly rapid tempo. The spirit is that of the person who is called away from work by the charms of nature. The second number is called a "reverie." It is a mood.

Bendix, Max. *The Warning* (Die Lehre) Op. 10, No. 4. (High voice); light in thought and light in mood, and a good encore song.

Bostelmann, Ida. *Ireland.* (Medium voice); in the Irish ballad style.

Gerstlé, Henry S. *Youth.* (High voice); impassioned in style and with lilt in the voice part. The last high note may tax the tenor voice unless it is "big."

Gladwin, J. Stanton. *Echoes.* (Waltz song). (Medium or low voice); a good waltz tune but not if the tempo be made too fast.

Jacobi, Frederick. *Roundel.* (Medium voice); *Ballade.* (High voice); the poems are by Chaucer put in modern verse and the composer's idea is to reproduce some of the style of the older English song. The second number requires an understanding artist.

Johnson, Horace. *If, My Dear.* (High or medium voice); The piano part has considerable independence and must be kept subdued not to cover over a well-conceived melody.

Morris, Edward M. *I Knew There Was a Thing Called Love.* (High or medium); *Calm.* (High or medium); well-made songs but without lyric feeling or emotional appeal.

Olmstead, Clarence. *Over the Sand.* (Medium voice); a good melody with dramatic effects that show a singer's voice and style. A recital novelty.

Scott, John Prindle. *The Lord Is My Sheperd.* (High or low voice); a sacred song by a composer who has the faculty of writing a song that will appeal to a church audience. This is equal to his best previous work.

Woodman, R. Huntington. *In the Night.* (Low voice); a love lyric with a touch of tenderness and a fine climax.

Zardo, Redento. *Desiderio* (Longing). (High voice); *Espoir en Dieu* (Hope in God). (Low or medium voice); two fine songs, full of Italian melody, singable, and effective.

From Enoch & Sons

Dickson, Stanley. *God Bless You* (medium voice); an easy song in the ballad style; should be effective if not sentimentalized.

Hamblen, Bernard. *Little Voices Calling* (low voice); unpretentious in style and melody but capable of good effects if well delivered by a rich contralto voice.

Howe, Austin. *Faith* (low voice); semi-sacred or useful for religious meetings. The style is simple, requiring special attention to enunciation of the words.

Mana-Zucca. *In God We Trust* (medium voice); by a coincidence the rhythm is parallel to that of a well-known patriotic song, in part.

From Hinds, Hayden & Eldredge

Braine, Robert. *Lincoln* (low or medium voice); an attempt to give a musical setting to a text which demands dramatic delivery.

Curci, Gennaro M. *Lonely* (low voice); a mingling of descriptive and lyric effects, the latter the better.

Gartlan, George H. *Beguilin' Smilin' Eyes, Pretty Molly Malone, The Jaunting Car;* three Irish songs, full of character and good effects, as used in a musical comedy of the day.

Young, Victor. *Old Stuff, Billy Goat, A Meadow Scandal;* three humorous songs for encore use by a medium voice.

From Oliver Ditson Co., Boston

The Musicians Library. *Early Italian Songs and Airs,* Vol. I, Caccini to Bononcini (For High Voice). A collection which should be in the hands of every serious singer. It contains an illuminating introduction written by Pietro Floridia.

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With the Teacher of Singing

A "Dramatic" Soprano

A YOUNG woman, but little more than twenty, came to New York recently to study singing and set about the work of finding a teacher. (In passing we give our opinion that it is desirable to have come near to a decision befor leaving home. Once in a large city the number of names mentioned by persons who may be consulted is large.)

The young woman in question commenced with seven names given to her by persons whom she met in one way and another. According to these counsellors each of the seven was the only safe person with whom to study and the only one who could prepare her for the concert stage and get her before the public successfully. (How true is it that a teacher can guarantee this?)

Like many of the young men and women who come to the city to study, this young lady had very definite ideas as to what she should study and what she should have in the way of instruction.

"Of course," she said, "I don't need to do any work in breathing and voice-placing. I did all of that at home before I was ready to come here. I want to get finish, style, and a répertoire for the concert stage."

The person to whom she was speaking was not a teacher of singing, but has had considerable experience in educational matters. Reasoning from the physical appearance of the young woman, her apparent youth, and the amount of instruction she claimed to have received he suggested that she was probably a lyric soprano.

"No, indeed!" was the reply. "I am a dramatic soprano. My voice is very strong and not suited to lyric rôles."

When it was suggested that the well-known dramatic sopranos of the present and previous generations had usually commenced their professional careers as lyric singers she brushed this aside as having no bearing on her ambitions. She wished to sing dramatic arias.

To the idea that she should do some coloratura work to gain flexibility and facility she replied that her voice was not adapted to coloratura, and besides the public wants dramatic singers.

Such counsel as could be given and taken was offered and the young woman left to visit certain teachers for whom she was ready to sing in order to show her voice. Since then no word has come from her. Perhaps she has learned that she has much to unlearn and to learn anew before she can realize her ambition and make a success as a dramatic singer. And also that she may have to wait until after she is thirty!

Self-Starters

Quick ignition is a desirable factor in the auto. It is also a parallel to that ready initiative and quick getting into action which is needed in the study of singing. The student cannot afford to wait for some one else to get him started. (Some want this!)

"Will you help me to get on with a musical comedy?" writes a young woman. As if that is an easy job. Make the effort to start for yourself. If you are prepared for that kind of work go direct to the manager. Don't waste time hunting for some one who knows somebody else who is acquainted with the manager's secretary, and will give you a letter of introduction. Try your fate by being your own letter of introduction. But be sure you have the goods to show.

Reading Music

Not long since the present writer was passing the studio of a teacher of singing who enjoys a good reputation. Imagine his surprise to hear a pupil learning the air of a song by following it as played upon a piano!

Can one afford to pay the usual price of lessons and take part of the time to learn the air of a song? At the rate of $5 for thirty minutes every minute costs sixteen and two-thirds cents. It took about ten minutes to get a fair idea of the time. Cost something, did it not?

Today it is possible for the student of singing to secure the help of some one to train him in reading from note. Or he can join some class organized for that purpose. There is no mystery about note-reading. It is not a matter of special difficulty. A few general instructions as to the degrees of the staff and the time values of notes. The rest is a matter of sufficient and efficient practice.

Make up your mind to learn to read the airs of the songs you sing. A reasonable degree of this sort of skill is an asset when one is trying for a choir position.

Books on Singing and Teaching

How many have you in your library?

How well do you know the contents of the books in your library?

If there is not an exhaustive index you will do a good thing for yourself to make one.

Read a book carefully and make marginal notes which, in a few words, give the substance of a paragraph .

Another method is to make some sort of a mark on the outside margin of a page with the idea of making plain to the mind that that point is something worth closer study.

If you are especially interested in a certain phase of singing or teaching you ought to collect in a note book references to every book in your library which takes up that subject, noting the page and position on the page. You may have need for these various expressions of opinion and records of experiences.

President Charles Wesley Tenney of Gooding College, Gooding, Idaho, has just received word from Manager C. H. White of Portland, Ore., stating that the Ellison-White Conservatory of Music will award a scholarship, good for one major subject and such collateral work as is needed in theory, harmony, and history of music, to the honor graduate from the Music Department of Gooding College this coming year and in future years until such time as the donors may see fit to revoke their offer.

Washington Heights Musical Club Sponsors Three Interesting Events

THREE recent events occurring under the auspices of the Washington Heights Musical Club of New York served again to illustrate the useful objects of this organization. One of these purposes, as has been told in previous issues of THE MUSICIAN, is to create a practical outlet for the work of talented artists. The recital given by Marie Stapleton Murray, soprano, at the Hotel Plaza on the evening of Dec. 11 brought forth such a large audience that even standing room was at a premium. Mrs. Murray sang a program that contained many delightful examples of vocal art, ranging from the old Italian airs of Donaudy, through the music of old English, French, German and American composers. Her voice and style were finely adjusted to the requirements of the work at hand and she deserved every bit of the enthusiastic applause she received. Louis Baker Phillips played splendid accompaniments and was represented on the program with a MSS song. On the afternoon of Thanksgiving Day, Paul Shirley, the viola D'Amore virtuoso, appeared under the auspices of the club, in the same auditorium, presenting a program of Milandre, Couperin, Martini, Bach, Lully and Mozart, in a manner that won the unstinted approval of his hearers. Reginald Boardman played his accompaniments. A program of original compositions constituted the third event, on the evening of Nov. 20, at the studio of the club's indefatigable president, Jane R. Cathcart. On this occasion music by Charles Haubiel and Elliott Griffis was performed by the composers, assisted by Leopold Damrosch Mannes, pianist; Ruth Kemper, violinist; Mrs. Harold B. Mason, soprano; Reginald Kahl, soprano; Mrs. Florence Morey, soprano, and Ruth Barrett, soprano. Mr. Haubiel's Choral Variations and Fugue for Two Pianos may be signalled as a work of particular merit. An added attraction to the program was the performance by Ethel Grow, mezzo-soprano, of a group of three delightful songs written by Miss Cathcart and sung with taste and charm.

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From North, East, West and South

Kenneth S. Clark, who has been connected with Community Service since 1919, is now associated with C. M. Tremaine, director of the National Bureau for the Advancement of Music. He will first take up the duties of assistant secretary of the National Music Week Committee, of which Mr. Tremaine is the secretary. Following the National Music Week, May 4-10, 1924, Mr. Clark will assist Mr. Tremaine in the work of the National Bureau for the Advancement of Music. Mr. Clark is a composer, and was for five years on the editorial staff of *Musical America*. During the war he was the army song leader of the Seventy-Ninth Division, both in this country and in France. Following his return to America he joined the musical staff of Community Service and for the last two years he has been in charge of that organization's Bureau of Community Music.

* * *

Nicholas de Vore, well known as a composer and organist, and head of the National Academy of Music, in New York, played the inaugural service on the occasion of the installation of a new three-manual organ in All Saints Episcopal Church, Bayside, L. I., on Sunday, Nov. 11. The new organ was presented to the church by William H. Johns of Bayside. The dedicatory service included Arthur Foote's Te Deum, Horatio W. Parker's Jubilate in A Major and Haydn's "The Heavens Are Telling."

* * *

State-subventioned Paris Opéra gives a livelihood to singers, musicians, dancers, machinists, scene-painters, and administrative employees to the number of eight hundred. Royalties and representation rights are paid regularly to authors of the operas produced or to their heirs, and a proportionate sum is set aside from the sale of each ticket for the benefit of the poor.

* * *

The fifty-second annual meeting of the West Virginia State Educational Association, held here recently, brought together music supervisors from all parts of the State to the number of fifty or more. The Music Section meeting was largely attended and J. Henry Francis of Charleston, chairman of the section, presided. The program included several papers on timely subjects by musicians associated with the public schools. Mrs. Liska L. McCoy, Charleston; C. C. Arms, Clarksburg; Sara Galloway, Huntington, and Louis Black, director of the School of Music, West Virginia University, Morgantown, were heard.

* * *

The Society for the Publication of American Music has just closed the period for the submission of manuscripts to be considered for publication during its fifth season, 1923-24. A greater variety of compositions has been received than ever before; it also includes almost every form of chamber music. The total number of works submitted is forty. The authors' names are, of course, unknown, as each composition is under an assumed name. The Advisory Committee, which reads the compositions and from them makes a recommendation to the Board of Directors for a selection and publication, is made up of Georges Barrère, Harold Bauer, Adolfo Betti, George W. Chadwick, Chalmers Clifton, Lawrence Gilman, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock, Deems Taylor and Emerson Whithorne.

* * *

A genuine wave of choral enthusiasm has swept over the University of Kansas and the city of Lawrence, Kan. Under the direction of the new Dean of the School of Fine Arts, D. M. Swarthout, a great oratorio chorus numbering 550 voices has been organized and is already well started in rehearsals on Handel's "Messiah," which will be offered in the spring. Dean Swarthout, was formerly director and organizer of the Decatur Oratorio Chorus of Decatur, Ill., of over 300 voices, which for the past eight years has presented with unusual success some great choral work in connection with the annual Decatur Festival of Music. The University of Kansas, as well as the city itself, are solidly supporting this great community chorus which is known as the Lawrence Choral Union.

* * *

Two scholarships are announced to be available for American born pianists under 21 years of age. The lessons will be with a prominent concert pianist and teacher of New York. Applications for hearings should be sent to Dayton Grover, Traveler's Insurance Co., 30 East Forty-second Street, Tenth Floor, New York City

* * *

The Ithaca (N. Y.) Conservatory has announced four master scholarships, each valued at $700, which will be awarded in a competition to be held in Ithaca on Jan. 21. They are in the names of César Thomson for violin, Leon Sampaix for piano, Ruth Blackman Rodgers for voice, and George C. Williams for expression.

* * *

Philip Berolzheimer has again presented seven sets of season tickets for the concerts of the Boston Symphony in Carnegie Hall to the Guilmant Organ School for distribution among the students who merit them.

* * *

Palmer Christian, organist of Chicago, has been engaged as official organist of the University of Michigan and will also head the organ department of the University School of Music at Ann Arbor. Mr. Christian, who is well known throughout the country, is a pupil of Clarence Dickinson of New York, Straube of Leipzig and Guilmant of Paris.

Music Teachers National Association Meets in Pittsburgh

The Music Teachers' National Association meeting in Pittsburgh, Dec. 26-28 inclusive, will bring together prominent musical educators from all parts of America.

Dr. Eugene A. Noble has been secured as one of the speakers for Friday evening, Dec. 28. His subject will be "The Place of Music in Education." Albert Sievers of Ohio Wesleyan School of Music, Delaware, Ohio, will give a paper on Dec. 26 on "Music as a Factor in the Development of Personality." LeRoy B. Campbell of the Warren Conservatory of Music, Warren, Pa., will be one of the speakers of the piano conference on Dec. 27, which is under the chairmanship of J. J. Hattstaedt of the American Conservatory of Music, Chicago.

The exhibits of music publishers and other firms having anything of musical interest to display will be under the direction of J. M. Priaulx.

President C. N. Boyd has succeeded in arousing more than usual interest in the convention and the musicians of Pittsburgh are planning on a series of entertainments of a social nature which promise to add much to the pleasure of those in attendance.

Mr. and Mrs. Warren Entertain

Frederic Warren, prominent New York vocal instructor, entertained informally at his Central Park West studio in New York on the evening of Nov. 30. Olga Warren, just returned from a concert tour, delighted with a program of songs in four languages. Among those guests were: Dr. and Mrs. George Kubler, Albert Groll, Frank Ferguson, Dr. Hampton Howell, Mr. and Mrs. Paul Kempf, Leon Rains, Charlotte Peege, Harrison Hollander, Dr. and Mrs. Phillip Rice, Mr. and Mrs. Lionel Storr, Mrs. Amanda Spanuth, Mme. Berthe Van Den Berg, Mr. and Mrs. R. L. Skofield, Mr. and Mrs. Robert E. Lee, and many others.

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"Many sincere students who would have been eligible for admission to our school in its early years could not meet the higher standards of admission brought about by the high degree of excellence represented in those young artists, who now feel that they must come to New York to partake of the musical advantages all about us. Our own faculty has been increased to provide variety and quality so that their excellent purpose may have the proper guidance and fit them for the work of the genuine artist. It was hard to reject the inferior ones, but as standards are raised here and throughout the country, superior instructional methods will gain hold and music take its preeminent place in the arts."

Among the prominent additions to the regular faculty at the Institute are Carl Friedberg, who has arrived from Europe to teach piano. While in this country he will also make his first public appearance in five years, playing for the Friends of Music and the Chicago Symphony Orchestra. In his first recital in November he will offer a new concerto by Hans Pfitzner, which he is bringing with him, and not yet publicly given anywhere. George Meader, the Mozart tenor of the Metropolitan, is to teach voice. Dr. Alexander Savine is director of the Department of Opera and Lazar Samoiloff is vocal director. George F. Doyle, late of the Peabody Conservatory, is also a new member of the piano department. Carlos Salzedo is in charge of harp instruction.

The course in Musical Appreciation, formerly given by the late Henry Krehbiel, is under Dr. Harold Beckwett Gibbs, from the Cincinnati Conservatory. He spent some time studying Gregorian church music at the Solesmes Benedictine Monastery on the Isle of Wight.

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(b) Zueignung.....
(c) Allerseelen..... } *Richard Strauss*
Accompanied by the Composer

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(b) Lullaby .....*Scott*
(c) Oh That We Two Were Maying..*Nevin*
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The MUSICIAN

for

FEBRUARY, 1924

Paul Kempf, Editor; W. J. Baltzell, Associate Editor; E. Wesley Drew, Business Manager; Margaret Anderton, Editor in Charge of "A Confab Corner"; Edward Bailey Birge, Editor in Charge of School Music Department; Harriette Brower, Editor in Charge of Pianists' Department.

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EDITORIALS

Why Many Singers Fail to Interest Their Hearers

Many letters from many parts of the country have been received by The Musician indorsing what was said editorially last month, under the title, "A Plague of Bad Singing." Apparently what had been noted in the metropolitan centers with regard to the large amount of mediocre or worse vocalism which was rewarded with public applause is true of other sections of the country. There is one phase of this tendency toward the acceptance of bad singing which is difficult to comprehend; namely the widespread neglect of word pronunciation in the singing of songs, arias, etc.

Unless you happen to know the words of a song, or hold the printed version before you during the performance, how often can you obtain a really intelligible idea of the poem itself? How often can you tell in exactly which language the song was written? In most cases what you really hear is a series of sounds, with a very occasional resemblance to some thought-conveying syllable—a jumble of meaningless tones.

There are several examples on record of artists who have achieved international fame because they were able to give distinguished and distinguishable interpretation to the thought of a poem through the medium of song; artists were these who made but little claim to the possession of notable vocal ability. But their audiences arose to them in the sheer relief of being able to recognize the words, in the joy of hearing a masterpiece of poetry glorified through vocalism.

It should be remembered by all singers that a song is basically a poem, not a conglomeration of *ahs* and *ohs* and *grs* and *brs*. Audiences have a right to the poem. The singer will win their everlasting appreciation if he succeeds in glorifying it with artistic vocalism.

A thorough course in lyric diction is recommended to all those singers who have the interests of their audiences sincerely in mind.

* * *

Every Year Is Leap Year Now—

This is Leap Year, but one hears very little now-a-days about the peculiar privileges which are supposed to be accorded to women during the twelve months so designated. In the days when woman's place was popularly believed to be "in the home," leap year offered quite a frolic and suggested startling contrasts to the usual run of affairs. But now that woman has entered Congress, holds important public offices in all governmental departments, runs all manner of successful business enterprises, is well represented in the various professions, she requires no stated period set aside for such dispensations as autocratic man may permit her. Every year is leap year. The initiative which her sex was supposed to lack is much in evidence without regard for time or privilege. In music particularly, woman has proved her right to be regarded as a free agent. The truth of the matter is that in musical education throughout the United States, both in the public schools and private studios, the great burden of activity is today being conducted by women. They have turned to music not only because it offered them a fair monetary return for their efforts but because they are essentially idealists and the whole atmosphere which pervades music teaching is one of idealism. The remarkable musical development in the United States is pretty much in the hands of women; to them will be due the credit for its success.

* * *

The Conference of Music Teachers

In Pittsburgh last month the Music Teachers' National Association held its annual conference, and to the everlasting credit of Charles N. Boyd and his associates who arranged the program, it may be recorded that this was undoubtedly the most important gathering of its kind ever held in America. Men and women of profound learning and broad vision brought to the delegates the rich results of their years of research and experience. The program concerned itself with many up-to-the-minute subjects, vital to the modern, progressive educator.

The association needed the kind of conference which this turned out to be. It had been, in recent years, degenerating for the want of fresh blood and new thought. So academic had been its deliberations that they contained little to interest the practical, alert teacher and student who have a right to look to the National Association as a guide and source of inspiration.

In the nature of affairs it is not possible for such an organization to reach, immediately, a very considerable portion of American music teachers. But through the publication of the most significant papers read before the convention, in the musical periodicals, the influence of the association is broadcast throughout the nation. The Musician is proud that it will have the privilege of presenting, for several months to come, some of these significant discussions.

* * *

Reproducing Piano's Educational Material

For educators, particularly, there is value in the present-day tendency of the manufacturers of the recordings of eminent pianists for use in the reproducing pianos to create libraries of purely educational material. These recordings, made especially for use in the class room, as well as for private studios, cover a wide range of subjects, from demonstrations of the simplest musical forms, through the music that is best adapted to regular school-room use, and leading to the vast symphonic literature. Obviously such material is not made with a view to immediate commercial return. The companies which produce them are looking to the distant future. They realize that the reproducing piano has come to stay as an educational factor and they have engaged men of high achievement in the educational field to supervise the establishment of musical libraries that will have sound pedagogical significance for those who are fortunate enough to have these marvellous instruments available in their study and teaching work. They realize also that if the reproducing piano is to make its way quickly to popular favor in the schools it must be the means of translating the best musical thought of the day; that its literature must conform to the high standards which now obtain in both the institutional and private teaching of music.

A Month of Musical History

Music Teachers Meet

THE forty-fifth annual meeting of the Music Teachers' National Association took place in Pittsburgh, Pa., from Dec. 26 to 28 inclusive. J. Lawrence Erb, former president of the association and chairman of a committee to work for the institution of a National Conservatory of Music urged that active cooperation be inaugurated with other musical bodies to bring this much discussed project to an issue. The convention was voted as probably the most successful ever held by the association. Among the papers read were "Are We Coming in Music or Are We Going?" by William Arms Fisher; "Vocal Theories and Principles," by Dudley Buck; "The Practical Value of Playing Tests," by Sister Cecilia Schwab, "Twentieth Century Ideas on Piano Touch," by Dallmeyer Russell, and "Edward MacDowell at Columbia University," by Prof. Leonard B. McWhood. New members of the executive board were elected as follows: H. L. Butler, Ernst Krohn, and Philip G. Clapp, replacing Messrs. Gow, York and Cole. New officers will be elected by mail ballot.

Operatic Premiers

A new record for operatic premiers was set in New York early in January when four operas received their first performance in that city during a period of three days. The works were Raoul Laparra's "La Habanera," Primo Riccitelli's "I Compagnacci," produced at the Metropolitan Opera House, and Wilhelm Kienzl's "Der Evangelimann" and Eugen d'Albert's "Die Toten Augen," produced by the Wagnerian Opera Company at the Manhattan Opera House. The Laparra work was well received; it was pronounced by the critics as worthy of production both because of its moving dramatic structure and its logical music. Of the other three operas the d'Albert work made the deepest impression. The book received especial praise and the music was voted good though not distinguished.

Antonio Scotti Feted

Having rounded out twenty-five years as a member of the Metropolitan Opera Company, Antonio Scotti, the noted baritone, was the central figure in a remarkable celebration conducted in his honor on New Year's night, both on the stage of the opera house and later at a supper given at the Hotel Biltmore. Men distinguished in the musical, literary and political fields joined in speeches of praise over the noteworthy record of the incomparable *Scarpia.*

Head of Wolfsohn Bureau Dies

Avon Franklin Adams, known to professional musicians in all parts of America as "Pop" Adams, managing director of the Wolfsohn Musical Bureau, and one of the outstanding figures in the musical management business of the country, died in New York on Jan. 6. During the earlier part of his career he had been identified with Charles H. Ditson Co., Lyon & Healy, and the John Church Co. He was 62 years old.

Half Century of Musical Activity

Kate S. Chittenden, dean of the American Institute of Applied Music, and R. Huntington Woodman, head of the same school's theory department, were guests of honor at a banquet given on Jan. 5, in New York, to commemorate the completion of their fifty years of activity in music. Prominent musicians paid tributes to the distinguished services rendered to the cause of music education by these two noted teachers.

Chamber Music Via Radio

Through station WEAF of the American Telephone and Telegraph Company, Hunter College of the City of New York, will broadcast the full Adolph Lewisohn Chamber Music Course, beginning on Feb. 7 and continuing every Thursday evening at 8.30 until the end of the scholastic year in June.

Warren Storey Smith's New Post

With the appointment of Olin Downes, formerly music critic of the Boston *Post,* as music critic of the New York *Times,* comes news of the selection of Warren Storey Smith as Mr. Downes's successor in Boston. Mr. Smith was formerly New England representative of THE MUSICIAN. He was a teacher of piano at the Faelten Piano School and of theory at the Boston Conservatory. Lately he has been a member of the faculty of the New England Conservatory of Music.

Coates Arrives in Rochester

Albert Coates, the British composer-conductor, arrived in Rochester, Jan. 10, and immediately began rehearsals for a series of concerts with the Rochester Philharmonic Orchestra. Mr. Coates will be in Rochester for three months and will conduct ten concerts. He will also direct a school for conductors at the Eastman School of Music.

Illinois Teachers Urge Music Commission

At the two-day session of the Illinois Music Teachers' Association held in Chicago during the last week in December, a resolution was passed pledging the association to work for the institution of a municipal music commission in Chicago. Prof. Osbourne McConathy, head of the school of music of Northwestern University, was re-elected president of the association. Other officers chosen for the new year were Edwin J. Gemmer, secretary-treasurer; Forrest Horrell Kellogg of Kankakee, vice-president; Marx E. Oberndorffer, Chicago, chairman of the program committee, and William C. Paisley, Ottawa, chairman of the auditing committee.

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A New String Quartet

THAT there is a remarkable growth of interest in chamber music is shown by the constant establishment of new organizations to cater to the increased demand. The latest of these to give important concerts is the Philharmonic String Quartet, made up of men from the New York Philharmonic Orchestra. They gave their first of two subscription concerts in Aeolian Hall, New York, on the evening of Jan. 14 and both the size and enthusiasm of the audience which heard them augured well for the future of the organization. The quartet comprises Scripione Guidi, first violin; Arthur Lichtstein, second violin; L. E. Barzin, viola, and Oswaldo Mazzuchi, 'cellist.

What It Costs to Run an Orchestra

Some idea of the monetary outlay required to maintain a symphony orchestra is provided in the statement just issued by the Boston Symphony Orchestra and covering the last three seasons. The salaries for last season amounted to $303,000. The deficit for the last season was $97,000, which is said to be the smallest deficit incurred by any of the first grade of symphony orchestras. The gross income from concerts given during the year 1923 was $423,000.

Missouri Music Teachers' Convention

During the first week in December the annual meeting of the Missouri Music Teachers' Association took place at Chillicothe. A revised form of requirements for certification which had been prepared by Marie Schick of Trenton, Mo., was unanimously adopted. New officers were elected as follows: E. Geneve Lichtenwalter, Kansas City, president; E. W. Sturt, Chillicothe, first vice-president; Wort S. Morse, Kansas City, second vice-president; Marguerite Bradley, Parkville, secretary and treasurer, and William L. Calhoun, Carthage, State examiner.

Glee Clubs to Form National Association

Glee clubs of the metropolitan district are sponsoring a movement which has as its object the organization of a national association similar in character to the eisteddfod of Wales and the German singing societies. Competitions will be held annually to establish a national championship. Representatives of various glee clubs throughout the Atlantic seaboard will meet in New York for a two days' conference on March 10 and 11 to perfect the organization.

Schnéevoigt Coming to America

Prof. George Schnéevoigt, the noted Finnish conductor, who leads orchestras in Stockholm, Christiania, Scheveningen, Helsingfors and Berlin, will arrive in New York early in February. While in America he will conduct, among other orchestras, the Boston Symphony.

Passing of Reed Miller

Reed Miller, tenor, for many years an outstanding figure in America's concert and oratorio life, and latterly well known as a teacher of singing, died unexpectedly on Dec. 29 at his home in New York. He was forty-four years old. He is survived by his widow, Nevada Van der Veer Miller, well known as a concert contralto, two sisters and one brother.

Mme. Galli-Curci's Chicago Farewell

"The best loved star that has ever sung in Chicago," is the way Chicago's music critics refer to Amelita Galli-Curci, who made her farewell appearance as a member of the Civic Opera Company during New Year's week, appearing in "Romeo and Juliette." For twelve minutes after the final curtain the diva was recalled to the footlights to acknowledge the overwhelming demonstration in her honor.

The Way to Technical Mastery

Moriz Rosenthal Holds Intelligence and Imagination as Essential Factors in Gaining Facility in Musical Expression—Has Little Use for Ultra Modern Composition—Suggests Practice Material for Those Who Would Acquire the Equipment Necessary for Concert Playing

By HARRIETTE BROWER

"AND what shall I ask the master, when I come face to face with him?" I put the query to one of my talented girl students on the day of my appointment for conference.

"Ask him how he has acquired his marvellous technique," was the reply.

It is a curious fact that to think of Moriz Rosenthal is to think of stupendous technique and great physical endurance. It is said of him that when he appeared in Vienna in 1884—he was only twenty-two then—he astounded his listeners by his performance, the critics declaring him the greatest living technician. And at first that is the general impression. But it is soon discovered that, in his case, stupendous technique is only a means to an end, only a legitimate vehicle of expression. It is at once seen that Rosenthal is a musician of intellectual power and keen penetration. His opening recital this season gave ample proof of the perfect balance of the technical and intellectual in all he did.

There are some who assert that the sort of technique the pianist employs is of the old-fashioned Leipsic order, the old German school, though brought to highest perfection. They have not observed, perhaps, that the artist at times uses some of the arm-weight movements, which did not belong to that school of piano playing. These movements and conditions aid in the production of the beautiful tone which he generally draws from the instrument. All must agree he is a truly unique artist.

At the appointed hour of my visit, I was shown to the luxurious study occupied by the pianist in one of the newest uptown hotels. He was at work at the piano as I entered but rose and received me graciously. Near his grand piano stood his practice keyboard. It was propped up on two chairs, and was rather a thin, simple affair, which was hinged in the middle, and would fold up in order to go into trunk or traveling case. It had no regulated action or touch and seemed to be just a "dumb piano." "It was made specially for me, according to my order," remarked the pianist, pressing the keys here and there with his wonderfully developed hands. "Yes, it accompanies me on all my tours," he added.

A Concert Technique

"And you want to know how I acquired my technique, or, to put it more impersonally, what are the essentials of a concert technique today?

"It would be very difficult for me to say how and where I acquired my own technique, as it has come from many sources, and latterly, from studying difficult or characteristic passages in pieces.

"First of all I am not favorable to a great deal of time being given to finger exercises so called. They can be interminably repeated, *ad nauseum,* without intelligence and without imagination. Such useless repetition is for many pupils as though they were in a boat, rowing aimlessly about, not knowing whither—having no destination. Young people often take up the study of music with no natural ability and no aim in view. It were more profitable for such students to undertake some other branch of study, as with no innate ability they will only make a failure of music.

"It requires intelligence and imagination to grasp technical principles and to work them out. Each player's hand is more or less individual, and he must adapt technique to his needs. He must imagine the kind and quality of tone required for every effect, and how to produce and develop that tone to the best advantage. He thus requires both these mental qualities to seize on the right means to develop his technical apparatus, to prepare his tools if you will, to be used to the highest achievement.

Moriz Rosenthal, Veteran Pianist, Who Has Returned to Play for Us After an Absence of 17 Years

Legato Touch

"A necessity for the pianist is a correct understanding of the legato touch. In reality we seldom find it understood by the general student. Legato does not mean holding one key tightly till the next is struck, although many players think it does. Artistic legato means that the keys are to be depressed in such a manner and with such a quality of tone that the sounds seem to be connected, even though there be the slightest separation between them. Imagination here plays a large rôle in securing this result.

Technical Material

"In the early stages the pupil should naturally learn principles of touch and movements for arm, wrist and fingers, and how to apply them in trills, scales, chords, arpeggios and octaves. For the last I advise both elevated and low wrist, after the manner shown by Kullak in his Octave School.

"When these principles are understood and somewhat under control, Czerny can be taken up. Here again use intelligence and imagination, and study those etudes most appropriate to your needs. So, whether it be the School of Velocity, Op. 299, the School of Virtuosity, Op. 740, the School of Legato and Staccato, or any of the other sets—I no longer remember the opus numbers, choose intelligently what to study. Through intelligent study of these various forms, you will gain the things necessary for your development. Or if you merely run through them for the mere sake of practising technique, you will again be like the rudderless boat, aimlessly drifting and arriving nowhere.

(*Continued on page* 26)

When Is It Time to Change Teachers?

A Lasting Relationship Between Pupil and Master Obtains Only When Truth Is the Basis of the Instruction

By FRANTZ PROSCHOWSKY

THE relationship existing today between the average teacher of singing and his pupils is decidedly different from that which prevailed several generations ago. Then, the teacher of singing was usually the organist of a Roman Catholic church, one who not only trained voices in solo singing, but also trained and blended the voices in their great choirs. These old teachers were men of profound musical training, filling their positions because of their love of the task and genuine musical talent. The commercial element which is now so prevalent was not dreamed of then. That which counted was results.

The student of that period also differed from the average vocal student of today. There were, indeed, fewer singers because, unless one possessed unusual voice and musical talent, singing as a profession was not considered. Today, however, both teachers and students are more numerous; consequently the quantity of both has increased, but the quality, unfortunately has not kept pace with it.

If a helpful relationship between teacher and student is to exist and continue there must be a basic reason for it. As I believe in dealing with proven truth, I may state that if a student learns to sing well from a teacher and enters into a professional career, in his desire to grow in his art, naturally he would have the inclination to return to his original teacher for more knowledge. But this is rarely the case. As a rule, the pupil with voice and talent, is a wanderer. Usually, at the end of two or three years, if the expected rewards are not forthcoming, dissatisfaction follows, and then the wandering begins, with a resulting additional confusion, waste of time and money, leaving only a condition of discouragement in its trail.

Some persons maintain that pupils do not stay long enough with one teacher to secure the maximum of benefit. This perhaps is true in some cases, but usually I find they stay too long with the incompetent teacher. Singing, if correct, is logical, no matter what the aims of the student may be and results must be forthcoming or there is an error at the foundation. A reasonably gifted student, of ordinary sound judgment, if guided properly, should learn a great deal in two or three years. This does not mean that he will be a finished product, but it does mean that, if the student is diligent, he should be fitted for such singing as we expect from the professional singer in the early stages. The finished product, from the studio to the top of the ladder, does not exist except in theory or in exceptional cases.

Frantz Proschowsky, Noted Vocal Teacher and Author of "The Way to Sing."

Unfortunately, many of our music schools are based on principles of financial gain to the school rather than to service for the student, which I dare say, could be proven merely by placing the names of the total number of students over against the number of successes. The error is a simple one. Whether a school or private teacher promises inferior talent that which can not be obtained, disappointment or failure must follow. The underlying requirement for either teacher or pupil is that both must have indisputable talent. In this failure of vocal art, the damages are paid by the student in loss of years, money and discouragement which frequently lead to that undesirable condition where, as a last resort, the student takes to teaching as a profession. This means nothing more nor less than the "blind leading the blind." The teacher washes his hands of all blame, usually charging the pupil with lack of perseverance, intellect, etc., conditions which can be ascertained in the early stages or periods of study. But years are wasted, money is lost, and the ties of honest, friendly relationship which ought to exist between teacher and pupil are broken.

The art of singing can be only what it is—a natural talent or gift developed upon the principles laid down by nature. Consequently, we have a right to expect that the art of singing will not vary in principle from nature's laws. Still these laws are so differently presented and taught that I can, from statistical results, prove that either many of those teaching the art or principle of singing must be radically wrong, or their talents, in the first stages, must have been misrepresented or over-estimated. A physician learns to diagnose according to certain proven laws corresponding to nature. He treats his patients accordingly, and the value of his treatment depends upon his knowledge, experience and sincerity. But such basic, indisputable principles are not fundamental with the singing teacher. There being no standard, one contradicts the other, many inventing the most absurd theories, the result proving a general error in misunderstanding of what really constitutes good, sensible, pleasing, musical, singing.

Now the first thing we have a right to expect from any teacher is results. If they are obtained, satisfaction follows and naturally a bond of good friendship ex-

(*Cont. on page* 20)

Among all branches of music there is none, probably in which the student is as dependent upon a continued relationship with his teacher, as in the art of singing. This is recognized by many of our most prominent singers who continue periodic visits to their favorite vocal teachers throughout their professional careers before the public. The accompanying article is from the pen of a vocal master who is well equipped to discuss the relationship that should exist between teacher and pupil. Mr. Proschowsky is the author of the popular book, "The Way to Sing." He is known also as the "vocal counselor" of Mme. Galli-Curci.

Seven Years for Vocal Technique Alone

That Is What Lilli Lehmann Demands of the Student Who Would Be a Great Artist—An American Writer Records His Impression of the Diva

By Herbert F. Peyser

SOME years ago, when news out of Germany was scarce, there were people who asked: "When did Lilli Lehmann die?" One might construe this question figuratively, and even today, when the supreme *Norma, Donna Anna* and *Isolde* of American experience lives in quiet aloofness and reasonable health in her peaceable Grunewald villa, it has a kind of pertinence. For Lilli Lehmann has withdrawn herself, as it were, from the time and as far as possible renounced its contacts and its impulses. She feels in the new epoch an element almost of defilement and has retired into the sanctuary of her ideals to escape it. She watches the pageant of contemporary life and contemporary art from afar, with emotions blent of scorn and pity. Somehow one does not sense in this attitude the immemorial conservatism of old age, of the spent and atrophied spirit. But rather that a great trust must not be violated as it will inevitably be if too freely consorted with transient vulgarity and artifice. A solitary spirit out of consonance with the age cannot stem the current of hostile tendencies set in movement by the fierce disorientation of modern life. So she contents herself with standing apart and keeping her own counsel, imparting her own convictions of beauty to the few interested in receiving them. No combativeness with it all and no sense of a tragic frustration. Just a recognition of the immense futility of opposing an inhospitable order alone. In certain camps of philosophy this sort of negation is received as indeed the form and likeness of death.

And so it comes that Lilli Lehmann seems a little remote from the times. Even in Germany there are many who greet her name with only a kind of hesitant, far-off recognition. She teaches a fairly large class of pupils in Berlin and in Salzburg. But the opera managers and producers and conductors do not seek her out for counsel touching their representations of Wagner and Mozart. In her Grunewald home, in the Mozarteum at Salzburg you can hear her give instruction and even listen to her sing in the process. Yet you feel the tragic side of this business, if you have a trace of sensibility to the unfitness of things. This *grande dame* of majestic exploits and mighty memories who has looked upon Wagner face to face and received the traditions of Mozart through channels deriving from their first source, who ought to be engaged in imparting the authentic details of *Brünnhilde, Isolde* and *Donna Anna* to posterity—this woman sits for hours daily at a piano, plays scales and teaches beginners the elements of tone production. Of course, she has her "artist pupils." But some of them are so little artist that, like an American soprano who sought salvation of her about a year ago, they run off at the end of a few months to do concert tours or "guest performances."

Lilli Lehmann at Scharfling on the Mondsee

Not Like Jean de Reszke

They say that Jean de Reszke, in the fastness of his Rue de la Faisanderie home, surrounds himself with protective cordons of assistants, secretaries, bodyguards and flunkies of all sorts. To see him in person it is necessary to run the gauntlet of these defenses. Lilli Lehmann, in this regard the antithesis of her one-time colleague, is the most accessible of people. If you want to see her —you go and see her. You may waive formalities, appointments, letters, introductions, conventional preliminaries of any sort. Ring the front door bell and announce yourself. Your name and the nature of your business will do later. Three times I visited Frau Lilli last summer, once in Berlin and twice in Salzburg. In no case had I either to send in cards or to wait. The first time —a day of unmerciful rain—I intruded upon a lesson, the second upon an afternoon siesta, the third upon a class. Yet the "audience" was granted as readily as if the artist had been forewarned and unoccupied. The Grunewald house is a pleasant but unpretentious place. Built to order in better days, it has been her home and that of her sister, Marie, ever since. You might walk twenty times through the beautiful Herbert Strasse without ever noticing it. On the garden wicket a small enamel sign with the name "L. Lehmann" is the only evidence it displays of any peculiar distinction of occupancy. A bustling servant answered the bell, told of the lesson in progress and in the same breath urged me to wait until she notified her mistress of a visitor *"Aus New York."* Then she went in and presently returned on a run, opened the gate and led the way. (In Salzburg some weeks later there was even less ceremony. The maid admitted me at once, conducted me into a kind of parlor, knocked on the door of an adjoining bedroom, commanded *"bitte heraus kommen,"* and Lilli came in without further ado.) The Lehmann house has a front door which nobody uses. Why open a front door and perhaps muddy a front vestibule when so little entertaining is being done, and one can get in and out just as well through the back. Thrift and economy always characterized the Lehmann family, even unto the third and fourth generation thereof (read "My Path Through Life"). In New York you can still hear it told how Lilli preferred street cars to cabs, even when going home after a performance of the "Götterdämmerung." And I dimly recall the sound of laundry doings in the Lehmann suite when, as a child in the late 1890's, I lived in the same Wiesbaden hotel as the singer.

First Impressions

Frau Lilli stood in the semi-darkness of an ante-room. The first impression of the woman is scarcely what one anticipates in operatic rôles. You look for bigness of stature and imperious bearing. You see a

Says Lilli Lehmann:

Out of 30,000 pupils in these days I find perhaps one with talent. Not in Germany alone does this hold, but everywhere. Good voices are plentiful but good voices do not interest me.

* * *

If you aim at seriousness, guard well the sanctity of your aspirations in the thing you attempt. Keep clean your artistic conscience.

severe looking, elderly lady of rather more than average feminine height, somewhat frail and shrunken of figure but with a keen penetrating glance—the type almost of a sharp New England matron. Only gradually does it strike one that before the years somewhat diminished her frame, she must have ranged the stage in heroic dominance. Even now, in the simplest house attire, an unfailing aristocracy of distinction stamps her presence. And on a later day in the white sunlight of Salzburg, in blue and orange, a costly scarf about her shoulders, she stood apart from her pupils in a kind of streaming radiance. Her speaking voice is a little veiled and husky—she has been plagued with colds since last winter. But she does not look the seventy-five years she admits ("Cosima is eighty-six and she is eleven years older than I"). She might pass for sixty without seriously arousing suspicions of the feminine prerogative. Even at that, some hint that her seventy-five implies a substantial deduction. She still sings, though she gave up public appearances because of ill health. In her class in the "Praesidium" at the Mozarteum, I heard her vocalize scales and phrases. She always sings along with her pupils, partly to illustrate and correct by example; partly, I suspect, because she cannot help it. The voice is astonishing. Only the highest tones sound a little tarnished. The mediums are red gold and royal purple.

She left her pupil and suggested the sitting room (I speak of Grunewald). It might, with minor differences, be an old-style parlor in a small town American homestead. The mood of the early 'nineties gently insists. On the piano, most conspicuously, a photograph of Geraldine Farrar ("Her father said she must come every summer to study with me. She has not"). For an hour Lilli sat on a sofa and talked, seemingly indifferent to the waiting pupil. She commands an imperfect English and occasionally drops into it for expressiveness. But she would rather have you practice on her even a much-flawed German. She admits she would like to come to America because she remembers it fondly, and also to escape the woeful *"Verhältnisse"* of Germany. What withholds her? Her pupils. She cannot desert them, even to find scores of others on the other side. In matters of conscience and principle Lilli Lehmann is immutable. She will not leave Germany because her pupils look for her guidance. She will not visit Italy because Italians are unkind to animals. It is not that these pupils are of a brilliancy that merits her ceaseless tending. "Out of thirty thousand pupils in these days I find perhaps one with talent. Not in Germany alone does this hold, but everywhere. Good voices are plentiful, but good voices do not interest me. People some time warn me not to expect too much before hearing a new singer or new pupil. I need no such warnings because I never expect anything." She is out of patience with haste. What she demands seems almost incompatible with the speed of the time. Seven years of one's life for voice technique—for voice technique alone. There is no escaping this fate short of charlatanry and delusion. And more, the artist's life as she interprets and has lived it must be a continuous "vigila et ora." Work and rest that ye enter not into temptation. Rest has meanings scarcely less particular than work. It means something other than laziness, indulgence or frivolity. It does not mean motor jaunts nor midnight suppers. It does not mean excursions into films. It is strict and circumstantial and must be approached in the same spirit of renunciation as labor. In her operatic days Lilli alternated work and rest in sharp and exigent schedule. Relaxation was a condition almost as specifically cultivated as study.

"And for three days before I sang a part I spoke to no one and permitted no one—not even my sister—to speak to me. It was not only because I wished to spare my voice every possible fatigue as to prevent any interference with the state of concentration in which one must attack and discharge an artistic task."

If you aim at seriousness—thus in substance Lilli—guard well the sanctity of your aspirations in the thing you attempt. Keep clean your artistic conscience. When you fall to singing *Zazas* you pay in proper season the wages of artistic sin.

Her Salzburg Home

A stone's throw from the rococo Stadt Theater of Salzburg and adjacent to the one-time "Wohn Haus" of Leopold Mozart (with its memorial lyre and vast gilt letters) straggles a long, low stucco building, the continuation, in effect, of the Mozart house. One enters through a low, dark, cellar-like driveway. One flight up a couple of windows may be seen constantly open, with cut flowers standing in vases on the ledges, contrasting somewhat to the cheerless, uninviting appearance of the rest of the place. A narrow flight of winding stairs leads to the apartment of a certain Dr. Angermeyer. This was Lilli Lehmann's retreat in Salzburg last summer. I found it with the help of a porter and a scrubwoman in the Mozarteum, who were able between them to furnish the information that "die Lehmann" lived "somewhere at the beginning of the Bismarck Strasse, in a place above a tobacco shop." I found the tobacco shop and an adjoining fruit store, too, and by means of these guide posts and Dr. Angermeyer's shingle, "the Lehmann." I might have saved myself all this exploration if I had risen early enough of a morning to wander the main thoroughfares of Salzburg at seven o'clock. For Lilli is up at five-thirty every morning and on her way to the Mozarteum less than two hours later. She begins teaching at half-past eight. Sometimes, if she feels in the vein, at half-past seven, and gives herself no respite till five in the afternoon. The gentle, mild-mannered, kindly Marie (those who know "My Path Through Life" need not be reminded of "Riezl") brings her sister's lunch and otherwise tends her. She may be seen sitting quietly at one side of the room during the singing lessons, or moving noiselessly across the floor to whisper a word of encouragement to pupils.

Salzburg harboring at the same time Lilli Lehmann and a festival of ultra-modern music affords a curious spectacle of contrasts. The one in no way caused or touched the other. It so happens that when I visited Frau Lilli in Grunewald I was carrying a volume on Schönberg. She saw it and made a wry face; and therewith assured me that her going to Salzburg has nothing to do with the International Music Festival, so-called. She holds the modern operatic orchestra greatly to blame for the undoing of voices, and the modern conductor. She hardly ever knew a conductor who was not "an ass" when it came to understanding the voice. The current German adoration for the music of Gustav Mahler she does not share. Indeed, she can not forget how Mahler once loudly scoffed at her for certain strictures over the distended proportions of his music; and how he arrogantly assured her that "a century hence my symphonies will be given before thousands in vast halls and will be great popular festivals."

Why She Abandoned Wagner Rôles

Lilli is said to have retorted to someone who asked her why she no longer sang the Wagner operas that she had "given up singing them when Wagner's widow began to re-write them." Today she shrugs her shoulders, throws up both her hands and groans when one mentions Bayreuth or son Siegfried. There are some who assert that much may be said on both sides, but Lilli's autobiography appears to leave little doubt on the subject, and seems also to be written without damaging bias. (It is, incidentally, a pity that her pamphlet on the performing of "Tristan" is not reprinted and placed in the hands of several New York conductors, stage managers and singers who have to do with this drama.) But if she has abjured Wagner, she now abjures Mozart as well, and nearly everything else since contemporary German stage-craft and stage direction have taken to "re-writing" them. "I have given up going to the opera altogether," she declared. "I should not have the courage to witness 'Norma,' which I so idolize and love, because I know that there is no singer who could sing it." In Salzburg she went to see Molière's "Malade Imaginaire," put on by Reinhardt, and that almost finished her with the contemporary theater. One of her Berlin acquaintances, a lady of artistic cultivation and sensibilities, told her how she had refused to let her young son attend the performance of "Don Giovanni" at the State Opera, for fear that his notion of the masterpiece would be entirely vitiated. And one day Lola Artot de Padilla hastened to Grunewald after a Mozart rehearsal lamenting, "Only think, Frau Lilli, the scene painter has gone crazy! The trees are all contrary to nature and none of us knows where things begin or end." Nor is Lilli any more sympathetic toward the contemporary innovations in Wagnerian scenery. It is not that she desires the retention of the old forms and shapes. "Improve all you like; but improve along the lines suggested by Wagner and not contrary to them, because it happens to beg the question and be easier."

Mme. Lehmann alluded to one dramatic singer whom she esteems greatly talented—a certain Gutheil-Schoder, from Vienna, whose specialty is Strauss' *Elektra*. The veteran Bahr-Mildenberg is tarred with the brush of Bayreuth. Indeed, on the whole, the art of dramatic impression—not only in the opera house but in the theater as well—has fallen to a deplorable level for want of study, experience, routine, resource and great models. "I saw a young American who studied with me for about four weeks and then took herself off on a concert tour, do *Rosina* at the Staats Oper. A wooden doll, a marionette! How could it be otherwise? She had hardly given a thought to the dramatic side of her art, much less

(*Continued on page* 26)

Margaret Anderton's Confab Corner

MUSIC Has a Different Meaning for Each of Us—Beethoven Completed His Master Symphony Just 100 Years Ago—How Music Is Taught in a Great University

THE MONTH'S MESSAGE

MUSIC!

Let me go where'er I will
I hear a sky-born music still:
It sounds from all things old,
It sounds from all things young,
From all that's fair, from all that's foul,
Peals out a cheerful song.

* * *

'Tis not in the high stars alone,
Nor in the cup of budding flowers,
Nor in the redbreast's mellow tone,
Nor in the bow that smiles in showers,
But in the mud and scum of things,
There always, always something sings.

* * *

For in the darkest meanest things,
There alway, alway something sings!

Ralph Waldo Emerson.

BEETHOVEN LISTENING FOR *HIS* SKY-BORN MUSIC

(*From the Private Collection of the Educational Department of the Aeolian Company.*)

I HAPPENED on these verses of Emerson today, and they seem so to convey such conviction, and hope, and prophesy for the increasing power of music, and of its penetration into the *everyday* of our lives, that I am constrained to offer it as the February, 1924, message.

Was it not O. W. Holmes who, commenting on some of Emerson's lines, said, "The moment after they were written it is as if they had been carved on marble for a thousand years"?

Now, of course, what people consider *as* "Music" is decidedly relative, and I think some of us musicians—of the professional ranks, who have steeped ourselves in the choicest, do not always remember this sufficiently, either when we are preparing our concert programs or when we are contemplating the sort of stuff a large part of the world feeds upon, and apparently enjoys under that same general word. To us, that sort of "music" is husks, and we flee from the sound of it. Yet, must we not perhaps remember that there are a certain species of animal who devour husks with a voracious noisiness, and, were they cultivated to the point of speech, rather than squeals, by which to express their wants and approvals, they *would* call said husks—*food!* That is, I grant you, rather going to extremes, by way of music analogy and comparison; nevertheless, to come back to the language stage, and to music, as that languageless language which has the mystic power over so many of us, we have to admit that the common word, *music,* does convey a different acceptation to the various sorts of people who make a world.

We whose life-work it is, either to interpret the choicest viands of music in the choicest way, by our public platform work and by our more intimate recital opportunities; or we whose life-work it is to teach the delights of making music, each "on one's own," and of imparting the *how,* and indicating the *why,* and directing the *what,* and the *which,* and the *when,* and the *where* of it all, we professional musicians *must be broad and tolerant!* We must also be very sensible, and yet, at the same time, the white banner of perfection in taste for the choicest music, the sheer beauty and delight in the making of, and listening to, the choicest of music must ever be kept floating high and in plain view before our own eyes, the eyes and ears of our audiences, our pupils, and of the all sorts of people who make a world, whose song can be "in the mud and scum of things" and yet be found, and touched, and gripped and—*fed* by the "sky-born music still!"

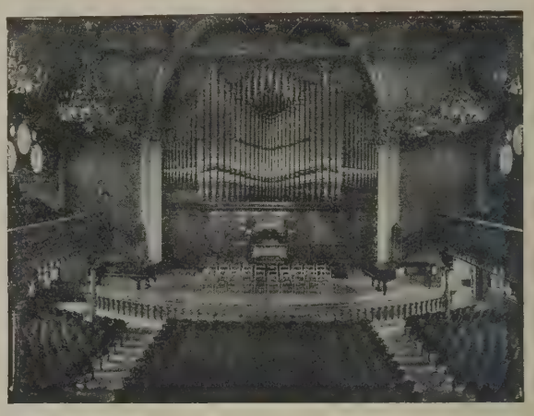
* * *

The very beautiful picture on this page, of the immortal Beethoven, is published by courtesy of the Aeolian Company's Educational Department, whose Duo-art pianos and Vocalion phonographic records, are playing such an excellent part in bringing the choice chamber-music of Beethoven into schools and homes.

Beethoven's love, nay passion, for nature and the out-of-doors, is spoken of by practically everyone of his associates who has written of him. *Think* of that great leonine head, that strong suffering face, those arms lifted sky-ward, as he would stand in the great out-of-doors during a heavy rain and thunder storm, and blissfully let the elements pour down their fury upon him. And again, in gentler nature moods, how he would stand, silent, alone, in the open, by the hour, *feeling* the song in the grasses, the whispering talk of leaf and trees, the laugh of rippling water, the chord-crash of tumbling rock, and, tremblingly snatch at note-book, and jot down then and there, one or other of those melodies of haunting simplicity which abound

in his sonatas, his trios, quartets, and symphonies.

Did you know that it is *just* 100 years since Beethoven completed that stupendous work, the culmination of his colossal music-brain, the Ninth (D minor) Symphony? That gripping combination of orchestra, chorus, tonal resource and poetic verse (for Schiller's ode to joy are the words)—all blended and welded by this Master to a melody as simple as—Nature! That which I have already written and spoken of as *The exalted five-finger exercise!* (See the *Beethoven Anniversary* in back number of our Musician.) Beethoven jotted down the simple *lied* which became the principal theme of the great Choral Symphony, as early as 1804, but the colossal work was completed just as 1824 was starting to unfold *its* fresh white page, to which I alluded in our January, 1924, department.



The College of Fine Arts, Syracuse University, N. Y., and an Inside View of the Auditorium

HAVE you ever been to Syracuse University? The College of Fine Arts is one of the most beautiful buildings on the campus. In it are housed the auditorium, with the great organ, and four practise organs, and about fifty studios and classrooms in addition. In connection with the Fine Arts College there are—a band of about fifty pieces, an Instrumental Club of thirty members, and a String Quartet. Also there are choruses, male, likewise female, approximating 250, and Glee Clubs also for either sex.

It looks as if they were really doing music things in a worth while way at Syracuse University, and it behooves young students of musical talent, and also their guardians, to bear this in mind, when looking ahead and selecting the University toward which entrance may be aimed.

Syracuse University Takes Fine Attitude Toward Credits for Music Study

WHEN the news came to The Musician this past autumn that Harold L. Butler, who has been Dean of the College of Fine Arts at Kansas State University for the past eight years, had resigned, in order to accept the post of Dean of the College of Fine Arts at Syracuse University instead, we felt pretty sure we should be hearing good things about the cause of music. Dean Butler *does things* for music, as well as doing things with music and by music, and so your Editress of our *Confab*, who had had a good talk with Dean Butler (while he was still at Kansas University) knew that he felt as earnestly as we do as to the *necessity* for colleges and universities (as well as *private schools*, of which The Musician feels very strongly) to *give credit for music study*.

Without wishing to digress unduly, I must say that for some time past I have felt a considerable impulse to put on these pages a long row of pictures of private schools and of universities in the United States of America and underneath have printed with a heavy black border, "Here lie the bodies of promising young American Musical geniuses."

"I know you will be pleased to learn," writes Dean H. L. Butler, "that last Friday (Dec. 14), the Liberal Arts College faculty, with only one dissenting vote, agreed to permit all Liberal Arts students to take a full minor of 24 hours, out of 125 demanded for graduation, in music. Of this amount, 16 hours may be *in private lessons in piano, voice, violin, or organ.* The remaining 8 hours must be in history and appreciation of music, or in theory of music." Dean Butler adds, "I also feel certain that in time, credit will be extended to a full major of 36 hours."

The auditorium of the College of Fine Arts, with a seating capacity of about 1200, is considered to be acoustically the finest auditorium in the city of Syracuse, N. Y. In it are held the concerts given at the University by visiting artists of note (such as Gerhardt, Rosenthal, etc., among others for this season). The concerts are arranged for the special benefit of all the University students. This season, in addition, the Philosophical Society of the University has combined with the College of Fine Arts in the giving of six lectures on the Appreciation of Beauty, as in Music, Painting, Sculpture, Poetry, Nature, etc., respectively.

The College of Fine Arts has a music students' Public Recital about every three weeks, and the various members of the faculty each give a recital during the season, in addition to weekly student recitals of a more private character.

With a faculty of about thirty-six, and a student enrollment in the College of Fine Arts of about 900, things are kept humming for Music and Art in this University, making it rank as one of the largest in the country. It is therefore not surprising to find that many well known musicians, who are now doing things for music in a professional and public way, are former students or graduates from this College—musicians such as Lucy Marsh, Alexander Russell, Louis Baker Phillips, Frederick Schlieder, John Barnes Wells, Morton Adkins, to name a few. What the future will turn out in the way of fine musicians for the country at large, from Syracuse University, with Harold Butler as Dean of Fine Arts College there, is a matter of pleasant expectancy.

Chopin as a Teacher

Translated and Contributed by
Edouard Silsky of the New York Public Library

(*Continued from January*)

Editor's Note.—*Part One of this interesting account was given in our January number. It is designed to be read aloud at a club meeting, a studio recital where our suggestions of giving birthday programs each month, utilizing the sketches and biographical matter of the great composers whose birthdays fall in the respective months, are being followed by our subscribers. The sketch and comments on Chopin were given in the February, 1923, issue.*

AFTER this, mother and daughter bade Chopin farewell, and hastened full of joy to their hotel. Of course, one *louis d'or* was a great deal of money in those times, and Marie was obliged to put it on the piano, at each visit, in the presence of the master; something which seemed a terrible undertaking to this timid girl.

As the first lesson on Tuesday began, she laid the gold piece on the piano. A gifted and an excellent teacher of piano was Chopin. Expression, holding of the hands, the touch, the pedalling, nothing escaped his keen eye and ear. To everything he paid the minutest attention; all through the lesson, he was nothing but the absorbed teacher.

At the conclusion of the first lesson, he said, *"Vous pouvez revenir demain, à la même heure,"* and left the room. Gleaming with joy, Marie hastened back to her mother to tell all about it. But the mother was a little frightened; *two louis d'or* a week! and *now* he said "Come again tomorrow," she hardly could afford that, a widow, with very limited means! But, there was nothing to say, one could not *bargain* with Chopin, and it was still the highest good luck for the girl.

So the next day Marie went back for another lesson, and placed the *louis d'or* again on the piano as before. Chopin, however, said, *"Pourquoi cela?"* looking at the gold piece. *"C'est— c'est——"* stammered Marie, embarrassed, *"C'est ce que vous m'avez dit de mettre là, Monsieur Chopin."*

Chopin gathered up the *louis d'or,* handed it back to her and said with kindness "When I said I would give you lessons Tuesdays and Fridays, you are obliged of course to bring with you the money on those days; but when I say, *Revenez demain,* it is *my* business and offer, you have to keep your money *that* time!"

Afterwards, he ordered Marie to call daily and by his careful, and at the same time stern, unrelenting direction, her talent developed rapidly. Chopin sometimes would entirely forget that Marie was still but a child and demanded too much. Frequently she had to study one complete sonata before the next lesson, both practically and theoretically, and to memorize it besides; or she would have to solve complicated harmony problems and grapple with technical difficulties.

Chopin was at this time, in 1847, already sick and weakened from an attack of pneumonia, and tuberculosis had set in. Sometimes he could not come to the music-room, and while Marie played on the piano, he would be resting on the lounge in an adjoining room with the door open. But always he followed with minutest attention the playing of his young pupil, and nothing escaped his attention, even the smallest mistake. Sometimes he would call aloud from the next room, *"Le quatrieme doight sur fis"* for so keen and delicately attuned was his ear, that he could grasp from the next room, and by the sound from the keyboard, which finger the player had used, just by the touch! What keenness of sensibility—nearly incomprehensible!

And the soul of the child, Marie, swallowed with anxious desire all the teaching, and expressed the ideals of her beloved teacher. Perhaps the

soul of this young girl understood him better than some of the noble ladies of the Parisian salons who admired him so loudly, and enthusiastically took lessons from him, and really worked for him too, despite their numerous social engagements.

As was mentioned before, the original writer of this tale, which we have here translated, heard Marie von H—— later in St. Petersburg play Chopin, and said that of the various pupils of the great master whom she had heard, none had the peculiar delicacy of touch, and what seemed like the faithfulness of interpretation, as had Marie von H——.

PRIVATE SCHOOL DATA
TO PARENTS—TO STUDENTS

We investigate and supply data with specific reference to the attitude of the *private school principal,* and of the *college head* toward time-allotment for *private music practise,* and for *credit allowances* for hours devoted to the same. *Write us.*

A PLAINT FROM VIRGINIA

"I WISH there could be more music in the family . . . One hears little of it nowadays except by talking machines or radio . . . *and people talk all the time mechanical music is being turned on* . . . Everyone seems so busy they have little time for music making of their own; and as for our Church music . . . the quality is not always soothing or inspiring. Your articles are so inspiring and helpful, can you not write something about this?"

[*Answer.* This is too bad, but have you tried, so long as there are reproducing devices of various sorts in your social circle, to get some of these very interesting helpful books which are written around some of the phonograph (and also around reproducing piano) records? Try reading these out just before "turning on" for your company. Also, may I suggest you can use both hand-played instruments at the same time your reproducing instruments are going forward, or you can sing with, along with, both phonograph and also reproducing pianos. Also write to the companies for their descriptive monthly catalogs. I will write further and later as to this, by way of helping more.]

A Piano Duet by a Gifted American

(*See Music Section of this issue*)

The Arthur P. Schmidt publishing house have ever been on the alert to give a receptive hand to American composers.

Before Edward MacDowell was as popular as now, his compositions found a welcome there.

The music of the clever Mrs. H. H. A. Beach of Massachuetts we frequently find brought out by this most friendly house toward all worthwhile in music. Teachers dropping in to their Boston or New York stores are sure of suggestive help.

Our readers have been asking for some duets. Here you are: *Twilight,* by Mrs. Beach, who has also written the poetic verse as hint of meaning. For sight-play this is also excellent.

"Playing Tests" to Determine Musical Standing of College Students

How One Institution has Solved a Difficult Problem and Offered a New Road Toward "Standardization"

By SISTER CECILIA SCHWAB
Director of Music at Seton Hill College, Greensburg, Pa.

(Excerpts from a Paper Read Before the Music Teachers' National Association Convention in Pittsburgh, Pa.)

IN the field of general education standardization is no longer a matter of theory—it is an established fact. The high school, the college, the university, each is an integral part in a great educational system. The separate institutions are, of course, autonomous in organization and regime, consequently, any one school may have numerous defects; but these individual failures only serve as more convincing proofs of the excellence that can be achieved through cooperation.

Musical education, however, whether in the colleges and universities or in the schools of music properly so called, has not been so generally nor so successfully organized as have other departments of study.

Two reasons may be assigned for the general reluctance to admit music among the assemblage of credit-bearing college subjects—first, the attitude of people generally and of educators in particular toward music; secondly, the inherent difficulty of reducing the subject to the system of hours and courses required generally for approbation by the State.

To hear music and to enjoy it seems sufficient for most people. MacDowell says: "Music contains certain elements which affect the nerves of the mind and body, and thus possesses the power of direct appeal to the public—a power to a great extent denied to the other arts. This sensuous influence over the hearer is often mistaken for the end and aim of all music."

A generation ago everybody played "a little"; the high school girl who made a call upon her classmate without the inevitable music roll was an anomaly; and the most trivial titillation of the ear-drums passed for a marvelous achievement in the opinion of her parents, who had been denied the opportunity of accomplishing even so much.

It is not surprising, then, that educators remained for a long time unconvinced of the intellectual value of musical study; that, in the words of MacDowell again, the colleges and universities in this country placed music on a level with good things to eat and drink. Finally, the more liberal-minded ceased to hold themselves aloof from all consideration of musical study, but still college credits were given only to theoretical work, which, valuable as it is, nevertheless, is but a means to the real end of musical education.

Systematizing Practical Side of Music

The difficulty of systematizing the practical side of music, which does not lend itself readily to the credit counting system in use in our colleges, has also militated against its acceptance as matter for an academic degree. Fifteen, nay, even ten years ago, how many colleges accepted or accredited applied music? Yet elementary musical knowledge that could be placed in question and answer form on a paper was generously credited. I have in mind an instance. A thoroughly unmusical person who had at one time devoted some months to the study of the art, took a written examination in music at one of our large universities for the purpose of accumulating some credits. The questions were ten in number. Nine of them could have been answered by any one of our third grade pupils, for they concerned the rudiments of notation; most inconsistently, the tenth required the solution of a difficult problem in modern harmony. My friend was able to answer the nine, and received college credits. Had she been able to play a Beethoven Sonata intelligently her work would have received no recognition, certainly no credits.

Music, however, as both an art and a science, is coming into its own. A notable improvement in the music teaching in girls' schools has come about as a result of a growing realization of the necessity for the training of teachers for this department of work. Likewise, summer and holiday courses, which normally attract women more than men, have given an impetus to study, with the result that an increasing superiority in teaching power has become manifest.

The special aim of this paper is to note briefly the development of the music course at one such school — Seton Hill College — and to emphasize particularly one phase of the work, namely, the inauguration for purposes of standardization of a system of examinations, better styled "playing tests," which we have used with growing success for a number of years, and which have gradually become the distinctive factor in the administration of our music curriculum.

No other branch of education shows the same confusing multiplicity of examination schemes, good and bad, as does music. At Seton Hill we have always sedulously avoided the well-worn and much-abused plan of collecting definite groups of technical exercises, etudes, and pieces, proposed alike to all students. Yet, in formulating a specific course, some definite classification had to be accepted or devised. As a beginning, then, a course consisting of six grades was drawn up, leading to a Diploma or Certificate. Eight high school credits in other than musical subjects were required for the completion of this course, besides a knowledge of Elementary and Intermediate Harmony, Theory and History of Music. No definite time was prescribed, this being determined by the ability of the pupil, as well as the amount of time she was able to devote to the work.

The teachers were in no way restricted in the selection of material. In order to determine her fitness for promotion from grade to grade, the pupil was required to play from memory three or four selections in the presence of the principal of the Department and a committee chosen from the Faculty. If the performance was faulty or below the average, she was conditioned until such time as she was able to meet the requirements. In the working out of this plan the greatest difficulty to be overcome was the fact that the teachers differed so widely in making selections that the tests lacked uniformity. In order to obviate this abuse prescribed styles of compositions were designated, which still allowed the teacher sufficient liberty.

In lieu of a dry technical examination each pupil was permitted to play a velocity-study; besides this, there were required a Bach selection, a Sonatina or Sonata, according to the grade, and a short composition for study of expression and interpretation. The first test required a Sonatina —one for example by Dussek or Kuhlau, sometimes a more modern one, such as the delightful little compositions by Dennee and similar ones. The next test called for a Haydn Sonata, which might be replaced by a simple Mozart Sonata, one of the Beethoven Sonatines, or, occasionally, easy Beethoven Variations. To pass from grade three to grade four a Mozart Sonata was required and a substitute never permitted; in the next grade, one of the early Beethoven Sonatas was designated.

In a similar manner, the Bach selections were carried through the various tests. Begininng with Minuets and the first pieces of Bach, the student went on to selections from the Little Preludes, the Two and Three Part Inventions, Partitas, and Suites.

Final Examination a Studio Recital

The final examination at the close of grade six was given as a Studio Recital. A visiting musician presided and was invited to criticise the performers. Adolph Foerster, a prominent musician of Pittsburgh, has been our visiting critic for thirty successive years. His visit to us in early June marks a sort of holiday in the music school at Seton Hill. His constructive criticisms have

(*Continued on page 26*)

Harriette Brower's Page for Pianists—

WHERE Practice and Study Differ—Arousing the Student's Interest—Lessons to Be Learned from the Playing of Grainger, Rosenthal, Siloti, Paderewski, and Katharine Bacon

The Case of the Private Teacher

THE teacher giving private piano lessons, often has great difficulty in getting her pupils, especially the younger ones, to practise sufficiently to get their lessons, and show progress. I want to help such teachers by giving any ideas I know of to further the cause of careful, efficient study.

And first of all every serious teacher knows that practice and study are not the same thing at all. Practice may be very superficial, even frivolous, but study must be serious to get the student anywhere. Let us do away with that misleading word, practice, and adopt the more meaningful one of study.

Thoughtful persons agree that music study should be on an equal footing with history, geography and mathematics. And until music takes its rightful place as an educational subject, we teachers will have difficulties with our younger pupils to hold them up to steady effort.

* * *

Some teachers have a system of marking the work done, which resembles rating obtained in school. Here is one way, and an excellent one, to hold the attention of the pupil to home study. It was devised by Modesta Ximena, of Wilkes-Barre, as a "Monthly Music Record." It consists of a slip of cardboard, seven inches long and about two wide. It is divided off into small sections, one for each subject. The subjects are: Phrasing, Movements, Fingering, Rhythm, Correct Notes, Pedaling, Memorizing, Interpretation, Mistakes Corrected, Counting Aloud, etc. At each lesson the space opposite each subject is clipped with a small hand punch. At the end of the term a prize goes to the pupil with the greatest number of clips.

An Item from One Busy Teacher

Gladys Connor, who has a large class of pupils in White Plains, relates the following incident, showing what use she makes of books on music.

One of her pupils, after a year's study, did not seem to manifest the necessary interest, so the parents decided to give her opportunity to a younger sister, who showed special aptitude and made excellent progress.

The teacher held a Christmas Musicale, in which the younger sister took part, the older one being present. One of the numbers on the program was a reading by one of the little girls, of the story of "The Queen's Music Class," from my "Home Help in Music Study." This story so fired the children that all agreed to work harder than ever on their music, and even the indifferent pupil decided then and there to resume her music study, which she did at once.

Lessons from Piano Recitals of the Month

It is to be regretted that the young teacher from the small town cannot spend a month in New York, to profit by the wealth of piano music which has poured forth in a rich stream during the past weeks. Let us suppose there is one such teacher, able to give several weeks to her own equipment and improvement. I will take her to the recitals from which she will learn most, both technically and musically.

And first, in point of time, came Percy Grainger. His tone and interpretation were more beautiful than ever. What makes his tone so beautiful, you ask? It is always clear, resonant, ringing. It has a vital buoyant quality. It can also be tender and appealing. He says he practices much of the time with strong, firm touch. This gives body and quality to the tone, even in soft passages. The listener gets the impression of life and vitality in everything Grainger plays. I do not believe he would choose the Chopin Sonata with the Funeral March in it for performance, if he were to play a Chopin Sonata. The one he did play, Op. 58, was filled with the spirit of happiness; the slow movement was unforgettable in its tenderness.

I have made a discovery—at least for myself. In cantalena passages, nine players out of ten are content to bring out the theme, satisfied if they have made that sing, and have played the other parts softly. The tenth player—Percy Grainger and a few others—find much poignancy of expression in the secondary parts and bring them somewhat forward. For these need not be so entirely subdued, else you lose a precious means of expression.

* * *

Katharine Bacon is a young pianist whose progress should be watched. She has made great advance in two years, and her December recital gave real pleasure to lovers of refined piano playing. She is original too, in her ideas of the meaning of Schumann's Carnaval, which she set forth with convincing tone shading and contrast. As an encore she gave a scintillating performance of the Scherzo from Mendelssohn's "Midsummer Night's Dream," which any artist of twice her experience might have been proud to put to his credit. This piece is recommended to cultivate fluency, velocity, and endurance. There were numbers by Bach, Chopin, Albeniz and Liszt on the program, all well played.

* * *

A few days later music lovers and musicians (they were all there) had the opportunity, after a lapse of seventeen years, to hear the great Moriz Rosenthal. The term *great* truly applies to his technique, which is stupendous, almost uncanny. A finished technique is expected in these days; all the super-pianists have it. And yet whatever technical feats have been accomplished up to now by the knowing ones, Rosenthal can equal and usually go one better. Do not think, however, that super-technique is all he cares for. There are many moments during a recital when the music speaks with simplicity and tenderness; when he forgets to be the wizard, the magician, and becomes the real interpreter. Then his tone is always beautiful.

How does he play? Well, first he has a clear, clean touch, from the softest note to the loudest. His scales are marvels of velvety softness, of velocity and shading. The skips he indulges so often—legitimately of course,—are always clean-cut, with never a slip. I mention these things to intimate to the young player what he needs to work for. A well-known teacher sat watching—as I was—this marvellous display of digital dexterity, and then at least remarked: "It is really only the old Leipsig school of technique, brought to the highest development."

"But in the old days they never used combined hand, arm and wrist in rotary movement, with relaxed arm weight," I returned. It was true, and he admitted it. With all Rosenthal's finger and arm perfection, he uses the modern rotary movement—not always but to a considerable extent—which saves his tone from being dry and cold.

His program was a union of "heart music" with "art music," or show music. After the two big sonatas—Beethoven's Op. 109, and Chopin's Op. 58, he gave a group of little pieces: *La tendre Nanette*, Couperin; Gavotte, Martini; Allegro, Scarlatti; and four Chopin preludes. What do you suppose these were? All big ones? Not a bit of it. To be exact they were Numbers 13, 7, 11 and 23, Can you imagine the colossal technique of a Rosenthal toying with little No. 7, which all the children try to play? It was a pleasant side of the master, and showed him willing to make small things great. Of course they were all beautifully done. No. 13 with wistful tenderness, No. 7 very simply, No. 11 a shade too fast and No. 23 light as thistledown.

* * *

The next noteworthy recital was that given by Alexander Siloti. Here is an artist at whose feet we willingly sit and learn of tone production, style and sympathetic interpretation. A serious thinker on all these subjects, the Russian master always has a message to bring to his listeners in his unique programs.

The program he gave on this occasion began with Bach and ended with Liszt, quite in orthodox fashion. But between the first and last was much Russian music. Tschaikowsky, Liadoff and Scriabine. Every piece played had been either transcribed or revised by him, and each one was impressive, or delightful enough to make one wish to get the music at once and play it.

For instance take the Prelude in D Minor, from Book I, of Bach's Well-Tempered Clavichord. Pianists usually gallop through this at breakneck speed, and are applauded for so doing. But Mr. Siloti does not see it that way. He found that by dwelling on some of the upper tones in the right hand, a melody was revealed, which was tender and beautiful, and in that spirit he played it. Of course the tempo must be much slower, so this melody may stand out and be enjoyed. It is to be hoped his various revised editions of Bach may soon be available; indeed some of them are already published. One of his encores was the Siciliano of Bach (from a sonata for piano and flute) which is a very lovely bit, and one the cultivated amateur will enjoy playing.

* * *

And after all these mentioned, came last and greatest, the king of pianists, Paderewski. I refer to his last recital, given on the twenty-second of December. On this occasion the great Pole was in wonderful form, indeed at his best. It was an afternoon of great things, from first to last. To say that he possesses a marvelous technique, is to say nothing new. Super-pianists are expected to have that: think of Rosenthal, Hofmann, Friedman, Bachaus. It is the union of all gifts that makes Paderewski's playing stand out above that of others. It is the bigness of it, the largness of view, the throb of emotion through it all, that grips the listener. It is always "Heart Music," when he is at his best, as he was on this occasion.

As I listened to his thrilling performance, the years rolled back and I seemed to see him, with the aureole of blond hair, as he sat at his Steinway the first season he came to America, in 1900, was it not? The pieces he played today were the same as then, the Bach Fantaisie and Fugue in G Minor, the Haydn Variations in F Minor, and the Mozart Rondo in A Minor. How perfect they are as he holds them up to us, how full of nuance, light and shade, of tenderness, power, poetry, passion! No one plays these Haydn and Mozart pieces nowadays; they seem to belong to Paderewski, and surely could not be more ideally interpreted. They unroll before us just as we would wish them to sound, just as we dream they should sound. You can see the artist is living through every note and

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De Pachmann Preaches Economy of Motion

An Authority on the "Weight and Relaxation Method of Piano Playing" Interviews Veteran Pianist and Learns More About the Famous "Methode"

By Jacob Eisenberg

Jacob Eisenberg, author of "Weight and Relaxation Method for the Piano" and "Etudes for the Development of the Principles of Weight and Relaxation in Piano Playing," is a recognized authority on Weight and Relaxation in Piano Playing. His books have a widespread circulation throughout the world and have aroused most favorable comment. While the real truth concerning Vladimir de Pachmann's much discussed "Methode," has already appeared in THE MUSICIAN, *Mr. Eisenberg's further elucidation of the subject will be of interest to teachers and students.*—EDITOR

HAVING heard and read so much about Vladimir de Pachmann and his "methode" of piano playing, I was naturally anxious to know the whole truth about it. Among the many current reports and interviews, some referred to De Pachmann as advocating the employment of a stiff wrist in piano playing, while others credited him with advocating the use of a straight wrist. From all that was said of him and his ideas on piano playing, it was almost impossible to come to any coherent conclusion as to his real ideas or method.

I, therefore, attended his recital at Carnegie Hall and was more than favorably impressed by his performance besides learning a little of the truth with regard to his method. When a man has reached his venerable age and can yet display such remarkable technical facility—with such extraordinary ease and grace in his every movement — there must be something to his ideas and method that deserves widespread attention. To witness some performers at the piano one often wonders how it is possible to store up so much energy in one body as they expend in the execution of a single composition. To witness a performance, with De Pachmann at the piano, one is constrained to wonder if he expends any energy at all. His every movement is simplicity itself. I therefore resolved to meet the artist and observe more closely his method and hear him expound his ideas on piano playing.

When I called at his New York hotel he was most cordial and enthusiastic. Imagine my joy, sitting alone by his side for nearly two hours, listening to him play, hearing him explain everything he did, and observing all his movements at close range. After playing for almost two hours, he felt that he had only warmed up and was ready to play on indefinitely; there was no apparent strain or fatigue. He was as fresh as he was when he started to play.

His whole method of playing the piano may be summed up in a few words:—*Economy of Motion* which is embodied in the principles of *Weight and Relaxation.*

Leopold Godowsky knew what he was talking about when he said to me only a few weeks ago that the only method that enables the performer to attain the maximum of results with a minimum of effort is the Weight and Relaxation Method—a method he himself had discovered thirty-two years ago.

A Convincing Demonstration

De Pachmann's playing helped further to prove that the only method that can be employed to develop ease, grace, quantity and quality of tone and sympathetic expression in piano playing, or in other words, every shade of tone as well as the sublimest quality of tone, is the Weight and Relaxation method. That is, he employs the weight of his body and arms for quantity and quality of tone and conserves his energy by maintaining relaxed muscles and practising economy of motion in his playing movements. The whole process and fundamental laws governing those principles are fully explained, and the means of mastering those principles are contained in my books on the subject. I was indeed gratified when I saw all the principles that I endeavored to expound, being demonstrated so perfectly.

How De Pachmann Sits at His Piano—Playing Comfort, He Maintains, Is the First Essential

In speaking of his method he stressed the point that most performers work harder than is necessary to obtain the results usually obtained. The performer makes too many unnecessary motions in his playing. If every unnecessary motion and every unnecessary strain could be avoided or eliminated, the energy and time so consumed could be used to better advantage.

Playing comfort, for example, is essential. To acquire playing comfort one should have his chair neither too close to the piano nor too high. The finger curve should be natural and the wrists supple and natural. Nothing is more contrary to his ideas than any statement crediting him with advocating either stiff, straight or high wrist in piano playing. What he does advocate is natural wrist movement. According to his playing, there is no such thing as wrist movement, in itself, in piano playing. If one should observe an artist's performance and analyze the wrist movement, he will find that though there is a movement at the wrist, it is not essentially a wrist movement. It is only an accompanying movement of the whole arm or forearm. The joint at the wrist, being supple, naturally moves with every motion of the arm.

De Pachmann preaches economy of motion which must be accompanied by ease and grace in every movement. He religiously adheres to that principle. To bring his playing movements to an irreducible minimum, he resorted to the severe task of refingering all his compositions. If it will save a movement or a turn of the hand at the wrist, he will play a note of a chord or a passage with the left hand that had been originally designated to be played with the right hand. He has refingered passages, which are ordinarily played by the right hand alone, and plays them with both hands. For example, he played a chromatic scale for me, in which he played the white keys with the right hand and the black keys with the left hand. He said, "I did that thousands of times before I was able to do it so perfectly"—and perfect it was.

Now with regard to his statement that one can not play all compositions by the employment of his method. He disapproves of a free side movement at the wrist. He claims that such movements consume too much time and energy and cause too much strain on the muscles that make such movements possible. He believes that every avoidable strain must be eliminated. Though his wrists are absolutely supple and can easily accommodate such movements with no ill effect, he believes that the hand at the wrist

Vocal Coaching

Some of those who have studied and coached with Mr. Hageman: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Hara Onuki, Margaret Ober, Marie Rappold, Marcia Van Dresser, Pasquale Amato, Lucca Botta, Alessandro Bonci, Rafealo Diaz, Orville Harrold, William Wade Hinshaw, Herman Jadlowker, Riccardo Martin, Giovanni Martinelli, Basil Ruysdael, Antonio Scotti, Johannes Sembach, etc.

Accompanist

Mr. Hageman has accompanied the following artists: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julian Claussen, Emmy Destinn, Lois Ewell, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Masson, Claudia Muzio, Nina Morgana, Marie Rappold, Leonora Sparkes, Marie Sundelius, Evelyn Scotney, Pasquale Amato, Mischa Elman, Orville Harrold, Herman Jadlowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efrem Zimbalist, etc.

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must be free from every unnecessary movement whether it is an exaggerated up-and-down movement or an exaggerated side movement. Though both these exaggerated movements should be avoided as much as possible it is hard to see how it can be entirely avoided. De Pachmann, however, overcomes that obstacle by saying that rather than permit exceptions to his principles, of reducing his playing movements to the irreducible minimum, he will not play a composition that necessitates such movements. Therefore, his statement that one can not play all compositions when employing his method. In other words, as he himself says, "Piano literature is so extensive that I can easily find scores of beautiful programs which do not require me to violate the principles of my Methode."

When Is It Time to Change Teachers?

(*Continued from page* 10)

ists between teacher and pupil. If results fail and promises are not fulfilled, the student wanders from studio to studio, and if, by chance, he finds that which he seeks and succeeds in transforming his results into artistic and material value, that natural foundation—the only foundation which can make for a lasting friendship—is established.

Certainly, the premise upon which a student should be accepted by a teacher is that the talent of the student is sufficient to warrant the undertaking of a career; then the teacher must be one of proved authority with a thorough knowledge of the human voice, its use and development. The teacher must be able to demonstrate perfect tones, perfect diction and perfect phrasing, musically and interpretatively. Teachers who understand the fundamental principle of perfect singing will always find that the relationship built up with students will last. As in any other art, so in the art of singing, if the foundation is truth, it will last. Students of singing are no more fickle than any other kind of humans; in fact, I find them most grateful and appreciative.

In my own case, as a young student I started lessons under A. Divin Duvier, now deceased, who was assistant to Manuel Garcia. I am forever grateful to this genius, but at a period when all baritones with a few high tones were encouraged to become tenors, I wrongfully, to my deep regret, left my old master, blinded by vanity and false pride, only to find that we cannot oppose nature. It taught me a big lesson, and I trust to be of service in my profession by giving the benefit of my long experiences to the newcomer in the world of vocal art. My advice, if any be asked, is to face the truth and let results prove. If truth be at the foundation, the relationship between teacher and student will not only last, but it will belong to the most beautiful in the world.

The question, however, is often asked, when is a singer through with his teacher? Here we may apply the old saying, "Never too old to learn." An advanced student becomes an artist, first well-known, then popular, and, at last, in the class of the really great. Such are not altogether independent, even if they feel that they can learn no more and need no advice. This is quite natural, for they hear themselves so much and so often, frequently under great applause, that they set a high standard for their art, and this standard must not only be lived up to, but must be constantly raised. Here is just where they need expert counsel. Many of the great singers continue to advise with someone to whom they can trust their voice and art. This is a most difficult task for the teacher, as it places him in the double position of servant and master, and only through care, diplomacy and the exercise of keen judgment can this relation be satisfactorily maintained. Frequently his advice must be given between performances, even during performances. But where there is real understanding, the artist can be made very happy and saved many worried hours and material losses. Thus is formed a strong bond of real friendship between artist and teacher, based upon truth and knowledge.

Professional Activities of Arthur Lawrason's Students

Pupils of Arthur Lawrason, the widely known New York teacher of singing, are engaged in diverse professional activities, according to an announcement which has just come from his studios. Mme. Vicarino, the popular coloratura, appeared in an operalogue version of "Madama Butterfly," at Elizabeth, N. J., on Jan. 3, and is now giving concerts in the South. Lillian Bennett has been engaged as contralto soloist at the Episcopal Church in Pelham, N. Y., William E. Yerkle with the Grace Church Choir, New York, and Betty Archer as soprano soloist at the Episcopal Church in Forest Hills, N. Y. Miss F. Werlein is giving concerts in Louisiana and Josephine Neil is singing in Washington and Baltimore. In the theatrical field, Walter Preston, lyric tenor has been engaged for the Palace Theater, in New York; Lucetta Parker is with Mitzi Hajos, en tour; Dorothy Whitmore and Marjorie Lane are singing in the "Rise of Rose O'Reilly," Ina Hayward and Dora Maughan are appearing in vaudeville as solosists with the Petrouchka Orchestra; Dorothy Neville is with the Greenwich Village Follies, en tour, and Guy Robertson is leading tenor in "Wildflower" at the Casino.

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A Brotherhood of Art

A Plea for the Breaking-down of the Prejudices Existing Between the Various Cultural Professions

By FRANCES R. GRANT
Executive Director of the Master Institute of United Arts

A BROTHERHOOD of art! Such is the watchword which we must adopt for the future. For man's entire history bears constant evidence to the inconquerable spirit of united creation. Egypt, Greece, Rome, crumbled and fallen, are nevertheless conquerors of the world, for every people still pays fealty to their arts. And this is because these nations of our past reflected in their creation not one art but the greater union of all arts—therein rested their invulnerable spiritual strategy.

The walls of Thebes were built to the sound of song. And truly the ramparts of Egypt reflect a pulsing rhythm and reveal that their beauty was tempered as though to the melody of a chant to Isis. Where, in the arts of Greece and Rome, can the boundary be drawn between religion, poetry, sculpture or drama? One cannot separate them, for they intermingle so closely, and the spectrum of their beauty is the more radiant in that each art drew from and inspired the other.

Man in his childhood—with the instinct which comes to children—understood the great common source from which all art draws. All art is truly one—and each expression of art, whether it be painting, music, sculpture, comes within the boundaries of the other. The more deeply an artist can draw from that source the more will his creation approach a universal expression.

Unfortunately the sophistication of centuries has encrusted our spirits, and the dust and prejudice have weakened our truer intuitions. We have forgotten much of the wisdom of our youth; and we are compelled to draw for our inspiration upon the shallow spring of our own experience rather than the depthless sources around us.

As we glance back upon the epochal figures of art, however, we find that they understood this secret. For nature unfolds some of her confidence to those who are sincere in their service of her. That colossus of our history, Michael Angelo, partook of this universality of creation. His paintings gained their immortal aspect because Michael was not merely painter—he turned with an equal freedom to the chisel, or to poetry, or architecture. His works survive in all fields and each gains greatness by its intimacy with the other. So with Leonardo, whose wide resourcefullness of spirit is at once the cause and result of his great genius with the brush.

The days of artistic titans is replete with such men. If, nowadays, we have fewer of these colossal figures, it is because we have become more limited, less catholic in our knowledge. But many, too, are the examples of this remarkable versatility among the greater creators of the present. Such a synthetic spirit had Wagner—poet, dramatist, composer. Moussorgsky was another—and the story is known of how ten of his best known works were composed under the inspiration of the great realistic paintings of his compatriot, Verestchagin.

Another outstanding figure whose spirit found affinity in the sister arts was Corot, to whose spirit music was almost as akin as painting. It is said he never painted without singing. In Paris he was constantly at concerts and opera.

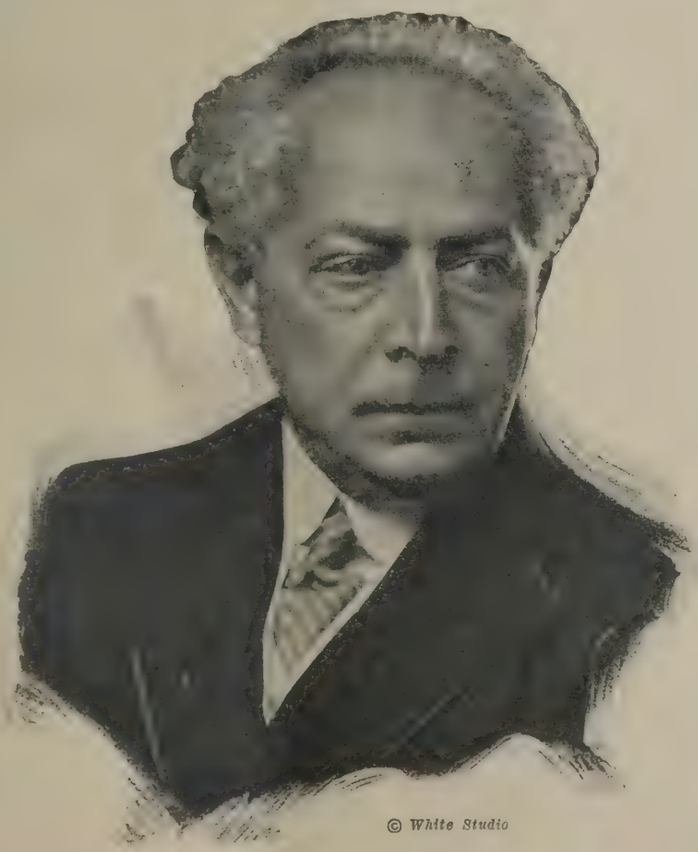
In Nicholas Roerich, the great figure of the present day, also is represented the all-embracing spirit who draws from many springs. Here is a spirit who achieves fame as archaeologist, architect, poet, as well as painter. His appreciation of music inspires such works as his "Prince Igor" or "Tristan." His close association with music also enables him to collaborate with Stravinsky in such a work as "Sacre du Printemps." And he in turn so inspires other creators by his art that some of the greatest composers dedicate works to him or write poetry or music about his own creations. And so proceeds this magic progression of inspiration—each art nourished by another.

A Creative Brotherhood Needed

And it is because of this invincible ring, forged by union, that the watchword of the future must be creative brotherhood. But how shall we achieve this union? Primarily through the education of the student. It is through the new school that the young artist will learn to respect all arts. By breaking down the walls of prejudice which now separate arts and uniting them under one roof, the student gradually realizes how simply and how sincerely the arts may be linked together.

Often within the young spirit there is a deep desire to create, but his field of expression is still a mystery. Let him try the medium which seems to be closest to him, but at the same time let him learn to drink deeply of other sources. Thus, if he suddenly find that he has chosen the wrong medium, the transition to another field is without difficulty. His appreciation for the other arts has given him a firm foundation from which to choose a new field.

Let educator and artist preach constantly the gospel of artistic union and soon there will grow up a spiritual legion prepared to undertake the much needed leadership of humanity. The ascendancy of materialism has led to an Armageddon of the nations. Now let us turn to new ways, the ways of art of beauty—it rests with artists themselves to recognize the new responsibility and prepare for it! This shall come only through unity and comradeship!



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SCHOOL MUSIC

Music Teachers' National Association Hears an Illuminating Survey of the Present Status of Requirements for the Teaching of Music in Our Public Schools

By Edward B. Birge

AT the forty-fifth annual convention of the Music Teachers' National Association in Pittsburgh, Dec. 26-28, the subject of public school music was represented by a report of the committee on music in the public schools and by a demonstration of high school harmony work by Pittsburgh pupils under the direction of Will Earhart, director of music.

Dr. Earhart prefaced the demonstration by a talk in which he explained that the purpose of harmony teaching in the schools was the musical enrichment of the lives of the children rather than the acquirement of harmonic technique. He said it is not so much a question of children becoming skilled in music as what music does for the children.

The occasion brought forth twenty or more compositions written by individuals taking Harmony I, II, III and IV. These compositions, written as home work to give the pupils command over the material of harmony, convinced the audience of musicians that the subject was being taught along right lines. Principal and subordinate triads and their inversions, seventh chords, altered chords and modulations were among the topics illustrated in the original work of the pupils, which was refreshing in its lack of self conscious following of set patterns.

Prof. Donald N. Tweedy of the Eastman School of Music, Rochester, N. Y., and Dean George C. Gow of Vassar College played harmonic ear tests for the pupils, who made a remarkably good showing in recognition of chords in various positions. A demonstration in ability to recognize the musical form of short compositions was also given by a class in music appreciation.

The report of the committee on music in the public schools presented data gathered from every State in the Union regarding the minimum State requirements for the preparation in music of grade teachers, junior and senior high school music teachers and supervisors of music. The committee consists of Ralph L. Baldwin, Hartford, Conn.; Will Earhart, Pittsburgh; Osbourne McConathy, Northwestern University; Hollis Dann, Harrisburg, Pa.; Karl W. Gehrkens, Oberlin College, and Edward B. Birge, chairman, Indiana University.

The chairman's summary of the report is as follows:

Six hundred thousand and more grade teachers, and 15,000 music supervisors have in hand the music education of the vast majority of the 25,000,000 children in the public schools of the United States. It is not a matter of indifference to the musical profession how this work is done. That it is a matter of concern to the Music Teachers' National Association is evidenced by the fact that each year it appoints a committee on music in the public schools whose duty it is to report upon some phase of school music.

The present report is devoted to an inquiry as to the requirements in music preparation for those who teach and supervise music. The committee requested the State departments of education of the various States to send specific information covering the minimum preparation in music for licensing grade teachers, junior and senior high school music teachers and supervisors of music. The information thus gathered is summarized below:

Preparation of Grade Teachers

In the following States requirements in music are met in the regular normal school courses: Maine, Vermont, Massachusetts, Rhode Island, Connecticut, New Jersey, Delaware, Maryland, North Carolina, Alabama, Pennsylvania, Ohio, Indiana, Michigan, Wisconsin, Minnesota, Iowa, Tennessee, Missouri, Nevada and Washington. Indiana and Pennsylvania do not allow grade teachers to teach music without two semester hours of music taken in a certified course.

The following States have no specific requirements in music for grade teachers: New York, Virginia, West Virginia, South Carolina, Georgia, Florida, Mississippi, Louisiana, Texas, Oklahoma, Arkansas, Kentucky, Illinois, Nebraska, Kansas, Colorado, Arizona, Utah, Montana, Idaho, Wyoming, North Dakota, South Dakota, Oregon and California.

The fact that the twenty-five States just mentioned have no specific requirement in music for grade teachers does not imply that the normal schools in those States do not prepare teachers in music; it means that grade teachers' licenses are not conditional upon such preparation.

For special certificates in music good for teaching and supervising in both the elementary grades and high school, Nebraska and Arizona require one year's work of college grade.

The following States require two year's work of college grade beyond four years of high school: Delaware, Maryland, West Virginia, Georgia, Pennsylvania, Kentucky, Ohio, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Kansas, Missouri, Wyoming, South Dakota, North Dakota, Idaho and Washington.

Indiana, Oregon and New York require three years' minimum beyond the high school.

Maryland, Alabama and California require four years of college work.

North Carolina and Florida require graduation from standard institution.

Oklahoma requires a B.M. degree from the University of Oklahoma or its equivalent.

Texas requires ten college courses of which one must be in English, one in Education and one in Music.

Virginia requires six session hours of music.

Maine and Vermont require graduation from high school plus the completion of a normal course of Public School Music in an approved school.

Certificates by Examination

The following States grant special certificates in music by examination: Connecticut, New Jersey, Florida, Mississippi, Illinois, Colorado, Utah, Montana, Nevada and Oregon.

The following States have no requirement by law covering special certificates in music: Massachusetts, South Carolina, Louisiana, Tennessee and Arkansas. In these States the decision as to the fitness of the special teacher of music is in the hands of the local school board.

In more than half the States there is but one certificate in music, which allows the holder to teach or supervise in any grade; but California requires three year's preparation for teaching the ninth grade in junior high school and below, and four years for the senior high school. A State law dealing with the preparation of supervisors of music is awaiting interpretation by the State board.

Indiana grants a special elementary certificate upon two years' preparation good through the ninth grade of small junior high schools. It grants a second class special high school certificate good in any grade upon three years' preparation, and a first class special high school certificate for four years' preparation, which is practically a life license.

North Dakota and North Carolina require no preparation for music teaching below the senior high school.

Maryland and Alabama require two years' preparation for junior and senior high schools and four years' for supervisors.

Nevada requires wider preparation for supervisors than for special teachers but does not specify in what way.

Connecticut, Pennsylvania and New Jersey grant certificates in orchestral music in addition to the certificate in public school music.

Wisconsin and Tennessee will enact new laws regarding the certification of music teachers in 1924.

No one studying the foregoing statistics can gain a true perspective of the real preparation for supervision and teaching school music in this country without taking into account some additional facts. The average preparation in any State is higher than the minimum requirement. Not only cities of the first and second class but many smaller individual cities and towns have requirements above the minimum, and will not employ high school teachers who have not a college diploma or its equivalent. Hundreds of students in University and Normal schools of music are taking five-, four- and three-year courses, though the minimum average requirement is not more than two years. Many collegiate institutions are offering the degrees of Bachelor of School Music, Bachelor of Music in Education or Bachelor of Science in Music based upon the four-year course planned by the Educational Council of the Music Supervisors National Conference. This course, with its harmonious adjustment of academic, pedagogical and musical studies, will, for a time at least, be the standard of efficient preparation for school music teaching.

We are living in a period of change and adjustment in school music. In-

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strumental instruction and appreciation are being rapidly added to the time honored music reading and chorus singing. The handling of this expanded curriculum calls for wider musicianship and skill than the smaller one which it is supplanting. These new activities together with the still newer Music Memory Contest, a sort of applied appreciation, which is becoming an annual event in all parts of the country, are rapidly pushing music into a position of a major subject. A series of letters from the headquarters of the Music Supervisors National Conference to all the superintendents of schools in the United States, is urging the importance of music in the life of the nation and in education. Such are a few active forces among many others which are tending to increase the scope of school music, and which makes it safe to predict that in order to measure up to these ever growing responsibilities, the minimum average preparation, within a decade will everywhere be raised from two to at least three years.

The outstanding need of school music today as in the past is the preparation of the grade teacher who actually does nine-tenths of the music work. If the present tendency toward wider State control over the preparation of teachers results in making their licenses conditional upon adequate training in music reading, singing and music appreciation, the greatest obstacle to musical progress will be removed. Toward that end the influence of every musician and teacher should be directed until it is an accomplished fact.

Bloch's Music Clinic an Innovation at Cleveland Institute of Music

ONE of the most interesting and forward-looking pieces of work that is being done at the progressive Cleveland Institute of Music is the musical clinic conducted by Ernest Bloch. This new community service is entirely gratuitous. Any mother may take her child to this internationally famous musician who passes frankly on the degree and kind of musical talent possessed by the youngsters. Here, too, grown-ups and pupils already studying have an opportunity to check up.

"Too many people pour musical education into leaky barrels," diagnoses Ernest Bloch. "Many parents buy a piano because it is decorative, then make Mary and John take lessons because they have the instrument. Perhaps Mary's temperament is best adapted to the violin and John has no talent at all.

"Other gifted children's ability is unknown to their parents. Some adults are handicapped with stiffness of mind as well as fingers. It is a saving of time, money and disappointment to tell them frankly the measure of their innate aptitude.

"The plan," explains its originator, Mr. Bloch, "is merely a sincere attempt to help a bit in that most valuable work—fitting square pegs into matching holes. It is quite practical to test out aptitudes before training is begun and the Institute wants to do its part in helping people find themselves."

A worthwhile student activity at the Institute is the school paper, *The Outpost,* which chronicles events monthly through its five reporters and a student editor. Both pupils and faculty contribute to its pages.

The first exhibition recital of the present term was given by the Institute, Dec. 14, at the Hotel Statler in Cleveland. Six hundred interested patrons heard the fifty talented pupils who performed. Of these, thirty students played in the Institute string orchestra. Eight of the twenty pupils who appeared as soloists are scholarship winners.

January 3 brought back a score of vacationing staff members to the Institute. The Christmas holiday began this year on Dec. 22.

Ruth H. Willian returned from her home in Hartford, Conn., by way of New York, as did Rebecca Haight on her way back from Northampton, Mass.

Claremont, N. H., claimed Eleanor Foster, while Anita Frank spent the vacation in Buffalo, and Beryl Rubinstein sojourned in New York.

William Quincy Porter spent the season in Beloit, Wis., with his parents, who came on from New Haven where his father is professor of Theology at Yale.

The Cleveland Choral Society, which meets every Wednesday evening at the Museum of Art under the direction of Ernest Bloch of the Institute, is now working on Palestrina's Missa Brevis and three Bach chorals. This community-wide chorus has been developed by Mr. Bloch from the nucleus of the Institute's a capella chorus of 100 voices to a present membership of 225, and the lists are not closed yet.

Educational Board Named by the Aeolian Company

The educational department of the Aeolian Company, of which Franklin Dunham is director, has appointed the following advisory board to collaborate in the selection and preparation of educational material issued in connection with the Duo-Art reproducing piano: Charles H. Farnsworth, George H. Gartlan, Ralph L. Baldwin, John W. Beattie, George Oscar Bowen, William Breach, P. W. Dykema, Osbourne McConathy, Paul J. Weaver, Glenn Woods, Edith M. Rhetts and Margaret Lowry. The board has just prepared for free distribution a complete survey of educational material available through the Duo-Art, and known as the Duo-Art Book of Music. This material is classified as to its historical significance.

Washington Heights Musical Club Musicale

Regina Kahl, mezzo-soprano, was introduced to an appreciative audience by the Washington Heights Musical Club, of which Jane Cathcart is president, at the society's headquarters, No. 200 West Fifty-Seventh Street, New York, on Jan. 8. With Ned Hart as accompanist, Miss Kahl sang songs by Christian Sinding, Rubinstein, Schubert, Wolff, Wagner, Gaston Paulin, Debussy, E. Tremisot, Bernard Wagenaar, John Alden Carpenter, A. Walter Kramer and Fernando Liuzzi.

Brady Pupil's Operatic Success

Kathryn Meisle, contralto, the third artist-pupil of William S. Brady, New York vocal teacher, to achieve success with the Chicago Opera Company, has been reengaged for the next season with that organization. Miss Meisle has been acclaimed by critics and public as an artist of superior talent and training. She has won distinction as *Erda* in "Siegfried," *Madelon* in "Andrea Chenier," *Shepherd Boy* in "Dinorah," *Preziosilla* in "La Forza del Destino," and *Maddalena* in "Rigoletto."

New Movement to Foster Chamber Music

Chamber Music is the name of the new department that has just been created by the National Federation of Music Clubs, according to the December bulletin of this organization, and Burnet C. Tuthill, of the Cincinnati Conservatory of Music, has been appointed its chairman.

Accepting the chairmanship of this new department of Chamber Music, Mr. Tuthill said: "I believe there is no phase of musical art more in need of being fostered in this country than the one in question. It was because of this belief that I became interested in the founding of the Society for the Publication of American Chamber Music. However, our obligation to the composer does not end with the publishing of his works. They must also be studied and performed."

Mr. Tuthill has been director of the Columbia University Orchestra and the Bronx People's Choral Union. More recently he organized a small group of excellent voices known as the Plandome Singers of Plandome, L. I. He is best known, perhaps, as the founder of the Society for the Publication of American Music.

At the present time he is serving in the capacity of general manager at the Cincinnati Conservatory of Music, where he also has charge of choral training classes.

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Mme. Galli-Curci says: "I have read with interest your book of reference. It is written with thorough understanding of the voice and its use and coincides with my ideas on the subject. Its perusal would benefit every student of singing."

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CHOIR AND ORGAN

How the Conditions of French Organists Compare with those in America—Why Saint-Saëns Didn't Give Organ Recitals Here—The Organist's Great Opportunity

By de Profundis

ONE of the papers at the recent National Music Teachers Association convention in Pittsburgh was devoted to a resumé of the present status of organ playing in France, and brought to light some first hand observations that were no doubt surprising to many who have looked to France as representative of the pinnacle of perfection in matters organistic. The fact that the organ is still confined almost exclusively to the church is not so surprising, but the poverty-stricken condition of the churches, their inability to modernize their instruments, and the circumstance of an organist with a world-renowned name getting some such princely annual honorarium as sixty dollars for playing on an antiquated tracker-action instrument is a little of a shock to some of those who have become accustomed to hero-worship of the foreign article and a conviction of the essential inferiority of everything American.

French organists have established justly deserved reputations. As was observed in this department not long ago, there is an incisiveness of rhythm that comes from practice upon an action that is not too responsive, that in itself is a considerable compensation for being deprived of the luxury of an electro-pneumatic control and all the console accoutrements that go with it. Resistance to pressure is also a great technique builder. The French organists have benefited from all of this, as they have from the trained composers for the organ that have been supplied by their Conservatoire classes.

But in spite of all this, and of many other handicaps, the fact remains that America stands at the head of the organ world as to organ building, the availability of large and modern instruments, opportunity and remuneration to organists, and even in audiences for organ music. Where the handicap is most disturbing is in the lack of organ music to meet the peculiar requirements which the organ in America has to face, and in composers who are trained to supply that need.

Sounded "Too Much Like Church"

Only a few years ago the first organs to find place in the moving picture houses were not agreeably received by the patrons. The managers were glad to save on the expense of an orchestra, but the organ seemed to put a damper on the picture; patrons complained that it sounded "too much like church." The other day a well-known musical character visited a church to inspect a new organ, and remarked: "It's just like being at the movies!" Already the organ has fallen into a different idiom. The French conception of the organ is entirely that of the church, and their conception of church is one of severity, so their precedent offers nothing with which to meet the concert demands imposed on the American organist under secular surroundings.

Even the transcriber is laboring under a handicap. The violin literature is easiest transcribed, but it caters too much to a solo voice or else to a floridity that loses in adaptation to a clavier technique. The violin literature also becomes monotonous on the organ, since it fails to afford opportunity for the massive contrasts in which the organ excels. The symphonic literature would supply this, but again the dignity of sonata form is lacking in those ingratiating qualities that the more popular taste of the masses demands. Some of the piano writers have come the nearest to the type of music needed, but all lack full expression of the real idiom of the organ, and are often very difficult to adopt.

Saint-Saëns and a Brooklyn Organ

Perhaps if Saint-Saëns had been more of a "mechanic" he might have done something for the organists, after his visit to America had made him cognizant of the status of organ building here. That must have been some fifteen years ago, and he was scheduled for some organ recitals during the progress of that very memorable tour. The first of these was in old Plymouth Church in Brooklyn. He went down to have an advance look at the instrument. Scott Wheeler made the most of his meagre stock of French words in an effort to explain what this button and that, what those levers and those tablets were all about. Finally the little Frenchman slid off the bench and disdainfully remarked that he was "a musician, not a mechanic." Whereupon the recital was off, and all other similar dates were cancelled.

Saint-Saëns can be forgiven if he did not keep up with the organ procession, for he was the greatest living composer during a considerable epoch prior to his death. But some of our American organists have not so good an excuse for what seems almost "laziness." Do they feel as if all the good jobs are in the hands of the hang-overs from the last generation, the "old guard"—and that it is not worth while trying to break in? O ye of little faith! If you cannot see anything in the organ, give it up! But, if you stick at it, then put in the best of which you are capable. Anything you want, you can have, if you will persevere; not everything, but anything. Pay the price and it shall be yours. Start early and work late, and never fear the outcome. That makes success. To borrow a slogan: what we need is "less organists, but better ones."

Nationalizing Music

Perhaps one day our government may get over its fear of becoming "paternal," and will supply for the estate of higher learning the equivalent of what every village and hamlet does for elementary and secondary education. What French organists have done for the reputation of France and the incomes of French composers and publishers, America could do several times over if there were some institution which served as a directing and centralizing force. An institution for the education and employment of highly trained specialists, with Fellowships to insure a maximum of application is no more philanthropic than fish hatcheries and game preserves, and reforesting. Yet we haven't done so bad! We have offered asylum to all the celebrities of the world to come over here with their government education, and have given them *carte blanche* to take the bread out of the mouths of American musicians who have had to fight against impossible odds in getting whatever of specialized or fundamental training they may have accumulated—and yet all of them have not starved. On the whole the Americans seem to be giving a pretty good account of themselves.

The Organist's Opportunity

One good Samaritan was moved by the impulse to equalize these odds, and although he didn't seem to know just how to go about it, he did leave the sinews of war behind in the hope someone else would find the way. The Juilliard foundation is a reflection on the justice of our system, and a deserved one; but as yet it has not felt itself equal to the task of getting at the root of things, but contents itself with the amelioration of scattered symptoms. Probably it has not occurred to them that an organ could find place in their plan. Perhaps it couldn't. If so, what has this to do with the organ? Only this, since union labor is putting the cost of orchestra music beyond the reach of the masses, and since the supply of organs, big organs and fine ones, is tremendously on the increase, is it not obvious that only the organist is lacking to enable these organs in large measure to supply in cities which do not support an orchestra series, the same need to the same proportionate audiences that the orchestra supplies in cities which are able to afford the luxury? The possibilities of today are the certainties of the future, as surely as the processes of evolution are inescapable, but how long a period of time shall intervene before realization depends upon how long it takes for the germ to percolate, and initiative to take the place of that condition in which we "live a life of going to do, and die with nothing done."

Heifetz Found Japanese Enthusiastic Music-Lovers

"I found the Japanese a tremendously eager, enthusiastic people, anxious to learn and lovers of good music," Jascha Heifetz, the noted violinist, told a New York reporter soon after his arrival from Japan. "They have jazz there, too, and like it. But I was most surprised when I played in Hakata, a small town in southern Japan, to have them ask for a program which included Bach and Saint-Saëns. I had left the music for this program in Tokio, but to my surprise, they said they had it, and I gave the concert, anyway, without rehearsal."

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AMERICAN Organ Quarterly
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Reviews of the Latest Music

PIANO

From Arthur P. Schmidt Co.

HAMER, GEORGE F. *A Cat Came Fiddling.* (Grade I); *A Farmer Went Trotting.* (Grade I); *Bow-Wow-Wow.* (Grade I); three easy pieces with words from Mother Goose. These will attract young pupils.

GRANT-SCHAEFER, G. A. *Chimes of Melody-Land; Follow-on Studies,* Book I; the first book is intended as the "first steps in piano playing." Many of the tunes have words. The second book is intended to be used after the first has been finished.

Pupil's Duet Album. (Second series, Book I); a collection of eight duets not exceeding the Third Grade in difficulty.

SARTORIO, A. *Polonaise.* (Four hands, Grade III); melodious and effective in rhythm. An excellent number for pupils' recital use.

From Clayton F. Summy Co.

LOTH, L. LESLIE. *Arabesque-Intermezzo.* (Grade III); a melodious piece with "arabesque" figures good for finger fluency and lightness.

MOKREJS, JOHN. *Down Cherry Lane,* Op. 35, No. 4. (Grade III); lyric in style, poetic in idea, and attractive in melody.

TERRY, FRANCES. *Away We Go!* (Grade II); a good teaching piece with lively rhythm.

From Oliver Ditson Company

GRANFIELD, ARTHUR TRAVES. *Lilacs* (Novelette). (Grade III); *Springtime.* (Grade III); teaching or recreation pieces. Number one suggests the gavotte rhythm; number two a waltz.

GRANFIELD, ARTHUR TRAVES. *Floradella,* Op. 10, No. 2; *Valse Impromptu,* No. 3; *Moonlit Waters,* No. 5; the first two are in dance rhythms, the third a semi-descriptive piece in quiet style.

BEECHER, CARL. *The Jester.* (For two pianos); a brilliant number for recital use by advanced students and concert artists.

SONGS

From G. Schirmer, Inc.

BROWN, CHRISTINE M. *The Leprechaun* (high voice); an Irish text, a light, gay melody; makes a good light number. There are a few high tones that must be taken easily and without climax.

COOMBS, C. WHITNEY. *The Guiding Star* (high voice); a new song for Christmas by a well-known American composer. The melody is simple and effective.

DE LEONE, FRANCESCO B. *Twilight,* Op. 16, No. 1; *Lullaby,* Op. 16, No. 2; No. 1 is a smoothly flowing melody mostly in notes of the same value which will test a singer's power of expression. The *Lullaby* calls for easy, clear diction to deliver a good melody.

DUKE, JOHN. *I've Dreamed of Sunsets* (medium voice); more of an instrumental picture in melody than an effective song with true vocal effects.

EDWARDS, CLARA. *A Yesterday* (high voice); in the ballad style with colorful harmony and a flowing melody.

GREGORI, ELSA. *Barcarolle* (medium voice); an easy song for young singers, simple and melodious.

GOLSON, FLORENCE. *A Kiss from Columbine* (high or medium voice); a light, graceful song.

MATTHEWS, H. ALEXANDER. *Rejoice Ye with Jerusalem* (high voice); an offertory for thanksgiving occasions or for general use. It is "big" in style and effective if well sung.

FERRARI, GUSTAVE. *To a Daughter of April* (High voice); a spring song to a text in the classic style with music modern in character; not easy to present adequately.

MATTHEWS, H. ALEXANDER. *Rejoice ye with Jerusalem* (High voice); especially suitable for occasions of thanksgiving. Churchly in style.

SMITH, EDGAR BELMONT. *By the Wandering Waters* (High voice); a simple, charming melody expressive of a mood roused by nature in her most beautiful moments.

TONNELE, REVA MARIE. *Thrush in the Moonlight* (High voice); more descriptive than lyric, calling for but little cantabile.

TWEEDY, DONALD. *A late Lark* (Medium voice); *the little Angels of Heaven* (High voice); modern in style and expression. In the second number are some unusual harmonic effects.

BRAINE, ROBERT. *A Letter to Santa* (medium voice); a child's song or a "character song" by a grown-up.

DE GOLIER, RALPH J. *Carol of Lorraine* (high voice); *Now My Heart Is Heavy Laden* (high voice); the first is a May-time carol, with the graceful melody of the French chanson, French and English text. The second is a concert song of impressive character and striking mood in which both music and text join admirably.

DONART-WEBSTER, KATHRYN. *Just Play Make-Believe* (medium voice); in the better ballad style, melodious and easy.

GLIERE, REINHOLD M. *Over the Depths of the Sea,* Op. 59 (high voice); a song in the modern descriptive style filled with pictures expressed in the music, mainly in the piano part. There is a climax of much intensity in the middle. This is distinctly a song for a concert artist.

JOSTEN, WERNER. *Roundelay* (high voice); *Cupid's Balm* (high voice); two lyrics by old John Dryden set in the style of the old English song—as to melody—but with modern harmony. They require good singers.

WILKES, ROBERT W. *My Dearest One* (high voice); an easy, unpretentious song in the sentimental ballad style.

From Carl Fischer

CRIST, BAINBRIDGE. *Would You Go So Soon?* (medium voice); the text is that of an older person addressed to a boy who wants to be "big," not knowing the burdens of mature life.

RACHMANINOFF, S. *Morning* (medium voice); *The Fountain* (high voice); two fine concert songs with English versions by Geraldine Farrar.

From J. Fischer & Bro.

ROOT, FREDERIC W. *Cheer Up* (high voice); *In Summer When the Days Were Long* (medium voice); excellent songs for use in teaching.

STRICKLAND, LILY. *From a Sufi's Tent;* a song cycle for four solo voices (quartet) with chorus *ad lib.* The music is Oriental in color and style, and the treatment of the different voices, both in solo and ensemble, is effective and suitable for concert performances.

From Arthur P. Schmidt Co.

CUSTANCE, ARTHUR F. M. *Give Unto the Lord* (high voice); a sacred song of broad style and striking effects in delivery.

GRANT-SCHAEFER, G. A. *O Salutaris* (O Gracious Father) (high voice); *Ave Maria* (Shepherd Divine, Hear Thou Our Prayer) (high voice); *Agnus Dei* (O Lamb of God) (high voice); three songs for the Catholic service with texts for use in Protestant churches. They are easy and melodious.

GRANT-SCHAEFER, G. A. *Your Voice I Hear* (high voice); a pleasing melody, but with too much metrical sameness. The word "emolument" at the end of one stanza is not especially poetical and certainly not lyric.

MARSH, W. J. *Canterbury Bells* (high voice); *O Perfect Love* (violin obbligato) (high voice); the first is a light, gay lyric with good melody, the second a hymn-tune style of setting of the favorite wedding hymn; perhaps it would be more effective if three or four-part arrangement.

MERWIN, ROYAL A. *Consider and Hear Me* (high voice); an effective sacred song if given with good delivery and free voice.

NYALL, DAVID, JR. *The Mother At the Cradle* (medium voice); *Oft In the Stilly Night* (high voice); *Indian Love Call;* the first has a novelty, a passage for the voice without accompaniment, and sung quite softly, a test for the majority of singers; the second is reminiscent of the English ballad, and the third of the style made popular by Cadman.

From Theodore Presser Co.

AMBROSE, PAUL. *He Is Risen* (high voice); an Easter song, easy and somewhat melodious.

LIEURANCE, THURLOW. *Where Dawn and Sunset Meet* (medium voice); in the "American Indian music" style. The climax at the close on the word "meet," set to A above the staff, will tax many singers.

STOTT, HAROLD HOPE. *My Tomorrow* (medium or low voice); somewhat pretentious and effective if well delivered by a good singing baritone with full, round quality.

From Boosey & Co.

ASHLEY, CLAUDE. *My Heart Sings to You* (Low voice); an easy sentimental ballad with a sort of waltz swing and fair melodic quality.

BREVILLE-SMITH, F. S. *The Lavender Seller* (High voice); of no special interest to American audiences but a good song for character purposes in a recital or an entertainment, the singer to represent a flower girl.

FISHER, HOWARD. *Sittin' Thinkin',* (Medium voice); excellent for working out a character interpretation of the old shepherd who thinks of life and Nature and God.

HEAD, MICHAEL. *A Piper* (Low voice); tells how the piper set up a tune and the whole village danced. Requires the ability to give a "reading" to a text in music.

JALOWICZ, ROGER. *Slow, Horses, Slow* (Medium voice); excellent for a baritone in concert or recital.

LOCKWOOD, LEE W. *Take a Look at Molly* (Medium voice); a song of the Irish type in a swinging waltz rhythm.

PHILLIPS, LOUIS BAKER. *Lord, Thou Hast Been Our Dwelling Place* (Low voice); should be moderately effective for a contralto on account of the low notes.

RUSSELL, KENNEDY. *Cara Mia* (Medium voice); a good song in the serenade style with a refrain to the words of the title. *Why Shouldn't I?* (Medium voice); a rollicking song for a man and for a crowd of men.

SANDERSON, WILFRED. *Beating Home* (Medium voice); a song of wedded life and love.

SMITH, H. WAKEFIELD. *The Song of the Hollow Tree* (Low voice); a good teaching song for a bass voice.

From Composers' Music Corporation

BRUCE, ROBERT DE. *A Garden Is a Lovesome Thing* (low voice); doubtless a "modern" song but not lyric.

From Hinds, Hayden & Eldredge, Inc.

ENGLAND, RUSSELL J. *Seek Ye the Lord* (medium voice); an easy sacred song.

From Clayton F. Summy Co.

SEITZ, INA RAE. *Peace, Be Still* (low voice); an easy sacred song with a recitative introduction and a smooth, pleasing melody to follow.

VIOLIN

From Arthur P. Schmidt Co.

BROWN, GAIL RIDGEWAY. *A Song of Summer, Winter Winds, Venetian Serenade;* No. 1 is a slow melody with breadth and sustained quality, easy to play except for certain shifts to the higher positions. No. 2 is an excellent study in velocity and slurred bowing. No. 3 demands skill in the higher positions.

GRANT-SCHAEFER, G. A. *Wistfulness, Supplication, Balletto;* melodious in quality, the *Balletto* as the most effective concert or recital number. All demand experience in playing in the higher positions.

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HAWKINS, WARNER M. *In Jovial Mood;* for recital or concert use by an advanced student or experienced player.

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GRETCHANINOFF, A. *Cradle Song;* transcribed by Harold V. Milligan. Easy, melodious and effective.

STCHERBATCHEFF, N. *Solitude;* an interesting and effective transcription from a favorite Russian composer.

From Clayton F. Summy Co.

NEVIN, GORDON B. *Rural Sketches;* an organ suite for recital program use.

Seven Years for Vocal Technique Alone

(*Continued from page* 12)

fundamental study. I studied characters for years. I learned to work out rôles under actors like Salvini and Rossi before I considered myself qualified to represent them in public. I did not undertake a part before feeling certain that I had the physical and emotional ripeness and the intellectual maturity for it. My mother kept me for years from attempting 'Norma," because she was not convinced that I was yet equal to its exhausting exactions. But today nobody suffers from compunction about possible unpreparedness. This makes it much easier than it was in my time. Only—where can we now take our young people and say to them honestly: 'This is a true and correct representation?'

"They tell me that for holding views like these I am old-fashioned. Well, then, I thank God for it that I am. And, also, that there are a few others, here and there, as old-fashioned, too!"

Playing Tests for College Ratings

(*Continued from page* 15)

been deeply appreciated and have served as a stimulus to further effort on the part of both pupils and teachers.

In this final test, each performer presents a program similar to the following:

1. Bach: Prelude or Fugue from the Well-Tempered Clavichord.
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3. Selection from the Romantic School.
4. Concerto: Mozart, Mendelssohn, Weber or others.

After this a public recital is given in the Auditorium by the successful aspirants, each one playing several groups selected from compositions studied during the year. Needless to repeat, all playing for both examinations and recitals is from memory.

When, a few years ago, Seton Hill was granted a College Charter, the School of Music had already attained such a height of proficiency that the first degrees conferred were those of Bachelor of Music.

The course which I have outlined has by no means been discontinued with the granting of Degrees. An occasional student, who feels that she cannot give time and effort to a complete college course, is satisfied to fulfill the prescribed work for a certificate.

The responsibilities attached to the granting of degrees brought new problems to be solved. It became necessary to prepare and submit for the approbation of the State such a course as would correlate with the work of the various departments, and at the same time carry on the excellent practical work which had made the music school unique among those of its kind. We were not satisfied to base our Bachelor of Music degree on theoretical work, as was done in most colleges; neither would we unduly stress the practical work, as was the custom in many Conservatories. We wished to make our course interesting and useful to those aspiring to be performers as well as to those who expected to become teachers. Much reflection and planning were required to accomplish this without tearing down what had been built up with such care and earnestness.

Yet another difficulty arose in the matter of deciding upon a degree of proficiency as a standard for entrance requirement. After due deliberation and comparison of courses, requirements, and native ability of students, it was adjusted that a girl who had completed the fourth grade in our Conservatory Course had done at least the equivalent of a four-year high school course translated into the terminology of music. Many students who had completed their standard high school course in the Academy at Seton Hill and had continued their music study together with their school work, were found prepared to enter the fifth grade in music. The entrance examination then was fixed at approximately the equivalent of our test at the end of grade four, and our fifth grade work, almost without change, became the required practical standard for Freshman year.

Since the playing tests previously explained had been of incalculable value in our Diploma or Conservatory Course, as it was called, the logical plan was to continue them in order to meet the difficulties encountered in handling and accrediting practical work with exactness in the College Course. Accordingly, improvements were devised, additional courses provided for, and the system extended to meet the demands of the college student. More scope has been given to the teachers in the selection of material; groups of the modern school have been introduced for study, and two more tests have been added.

Public Recitals in Senior Year

In the senior year a public recital is required instead of a playing test. The pupil is obliged to formulate her own program and submit it for criticism and suggestion early in the year. Material studied in the previous years is reviewed and polished, and the time is devoted almost exclusively to establishing a repertoire.

Thus, the system of playing tests has been tried and not found wanting. From serious examinations held for appointed critics only, these tests have grown to be events anticipated not only by members of the Music School, but also by many music lovers among the College students and the general Faculty whose schedules do not permit time for the study of music. The purpose of the tests has thus become two-fold: not only have they stimulated the interest of the participants and of the music students, but they have also been real studies in appreciation to many other persons whose presence at the recitals is a stimulus to teacher and pupil alike.

In the course of years, these playing tests have brought about a remarkable improvement both in the material used for teaching purposes, and in the standard of knowledge and performance reached by pupils under instruction. They have tended to standardize the teaching of music, to encourage the sound teacher and to expose the delinquent one; and they have likewise offered to the head of the department an opportunity of deciding by definite results, as to the ability of the teachers employed.

Where the tests run the danger of failure is exactly where all examinations fail. In the hands of an incompetent teacher they might possibly tend to a routine scheme of instruction; and there is also the possibility of their tempting the pupil to be actuated in her work by unworthy motives. Like all good things, they may be used or abused, but I believe that any possible abuse is more than offset by the actual benefit obtained from their use.

The sixth article in the series of psychological studies with regard to piano study, under the general title of "Know Thyself," written by Jacob Eisenberg, will appear in the March issue of The Musician. *Mr. Eisenberg is represented this month by an article analyzing the playing methods of Vladimir de Pachmann.*

The Way to Technical Mastery

(*Continued from page* 9)

"When I have a little leisure — not now of course, when I am on tour—but at some future time, I intend to write out a set of exercises for the complete development of the hand. The principles of technique thus set down will be illustrated by certain études, which I shall select for further development. This idea has been in my mind for some time waiting an opportunity to carry it out.

"To continue with our technique building. After Czerny, Clementi in the Tausig edition, will be found useful in forming a concert technique. This does not mean, that the student should master every one of the Clementi études, but those found to be the most improving and valuable to his own particular development.

"Henselt has put forth some valuable study material, especially études built on widely extended chords and arpeggios; these are really difficult. Also Moscheles ought not to be forgotten, for there is much good material to improve a concert technique in his collection of Twenty-four Characteristic Studies, Op. 70.

And Then, Chopin

It is a wide jump from these I have enumerated to the two books of études by Chopin. He has taken up the principal technical points, and illustrated them in incomparable studies, such as the Double Thirds, the Études in Sixths and Octaves, chromatic runs as in No. 2, staccato intervals, as in No. 7, Arpeggio forms, as in the first and last études, and the like. And while the student is mastering technical difficulties he is also working on the musical and interpretative side, for these go hand in hand through the study of these wonderful études. Thus one combines technique study with répertoire. Here one learns to mold beautiful tones, to infuse poetry into these phrases. And as a result of mastering technical difficulties, one has also command of beautiful compositions, each one unique of its kind.

"As I said a moment ago, the difficult passages in pieces also form excellent material for technical study. There are countless such passages in Chopin and Liszt, so that one need never lack an objective for study. For octave practice it is a good plan to select octave passages in certain pieces and keep them in constant review. Such, for instance, would be the pages of octaves in Liszt's Sixth Rhapsodie. Or the finale from the same composer's Fourth Rhapsodie, though I consider this piece inferior to the Sixth. Perhaps for that reason we hear it much more seldom.

Modern Music

"I am sometimes asked if I am in sympathy with modern music, and if it finds place on my programs. If ultra-modern music is meant, I answer emphatically in the negative. Much of this extremely modern so-called music is poor stuff indeed, lacking in form, shape, melody and harmony. It amazes me that such distortion and cachophony can be set down and performed in the name of music, or that people should ever consider it seriously. There are a few modern composers who have put forth some interesting music for piano. I play some Scryabine, though not the later compositions—not beyond Op. 40. I also play some Albeniz and Debussy, though not a great deal of the latter.

"But there are worthy modern works that are unknown simply for lack of the public's interest, or the manager's either. To mention one composer whose work is little known is to speak of Xaver Scharwenka. He has written several concertos which are excellent, but they are seldom heard, and quite unknown in America. I consider them finer than the Saint-Saëns concertos. I have proposed the Fourth Scharwenka Concerto to orchestral leaders here, but they refuse to put them on their programs. It may be they don't want to take time to study a new work.

"It is pleasant to me to renew my impressions and friendships in America, as I have not had the opportunity of doing for seventeen years. Yes, I find changes, and great progress in many ways. And, though the increase in musical knowledge and activities is marked, yet I had found on my previous visits a great deal of understanding on musical subjects. I have never been one to decry the musical intelligence of this country, for I have always found appreciation here, and have the pleasantest recollections of the treatment I have always received in your country. Before I leave, I must make the trip to California, which will be my fourth visit to the coast."

Strings and Bows

The Question of Finger Pressure and How to Master It—Increasing the Efficiency of Under-Par D Strings—

By W. J. Baltzell

RECENTLY I talked with a violinist and teacher of long experience, one who is accustomed to think about the problems of violin playing. He said that in the course of his early education he managed to accumulate a goodly store of the bad habits that a violinist can pick up and that he did not get rid of them until he set himself to thinking them over and seeking remedies.

One of these bad habits was to stiffen the first finger, particularly in the first position in order to make sure of not varying from the correct point at which the hand should be placed. In consequence of this over anxiety he pressed on the string so strongly that the finger was stiffened in its action.

To overcome this habit he adopted the method of experimenting to determine the exact amount of pressure necessary to stop the string and not exert any more. Pressure from the finger was increased for the other strings in ascending progression; that is, more pressure for the F than for E on the D string, more for G than for F, and more for A than for G.

In playing scales and scale passages with some degree of rapidity, it is a good plan to follow. Players are apt to lighten the pressure of the third and fourth fingers because of the speed. Avoid this as much as possible.

Emphasis has been laid in these columns upon the practice of keeping the finger on the string unless necessary to remove it. The proper plan is to retain the position but not to stiffen the finger in so doing. Keep it on the string, but with a controlled relaxation.

It is well to know thoroughly the notes of a melody or figure. Often it happens that it is advisable to cover two strings at once so that the notes which form the interval of a perfect fifth, E-B, for example, may be played successively without raising a finger from one string to place it on another. Another method is to keep the second, third or fourth finger on the string so that the first finger can be changed from one string to another.

It is suggested that players who find difficulty in a certain passage analyze it with care to see just what are the motions of fingers required. Having determined these, study them to see how they can be mastered from a mechanical or muscular point of view. Go through the series of muscular acts slowly and with concentrated attention. Once you have learned just what must be done, fix that in the mind. Then prepare for the series of actions just before you reach the difficult passage. That is to say, memorizing is often a matter of muscular acts as well as note successions.

Press the strings firmly to the fingerboard, but not so much so as to stiffen the fingers. Technic is the use of just enough energy and not any more.

Pegs That Slip

A repairer says that first the pegs are to be rubbed at the points of contact with the sides of the peg box with hard, dry soap. After this has been done rub chalk over the soap. The result is satisfactory. If the pegs again begin to slip, apply the soap and the chalk again. It is exasperating to have this trouble.

Poor D Strings

Recently I heard several persons make the statement that the D string of most violins is the poorest of the four, or to put the statement in different words, the D string is not equal in tone quality and quantity to the others. The persons who said this were players of experience who, presumably, had played a number of different violins and had reached the conclusion after many opportunities for judgment.

Confirmation of this idea was had in a talk with two violin makers and repairers. Both made the same remark, namely, that in every violin one string is not equal to the others and that this string is usually the D.

Frequent reiteration of this remark might cause many persons to accept it as true and as being inevitable. But is it?

Granting that many violins show a D with less resonance and colorful tone, is it impossible to bring it up to the others? This question persisted in the mind of one player I know.

Instead of going on in the old way, he decided to see what he could do. His experiment was made with two violins, one an old one, the other just new from the maker, one that had not been played on until he purchased it. Test showed the usual differences between the A and the D strings.

He made up his mind, first of all, to play almost wholly on the D string. In carrying out this plan he found it necessary to use the higher positions to a much greater extent than before. His ordinary practice had been to play in the third position on the D string—of course, his work with études in his student days had called for this—but it was seldom that he went higher than that, passing to the A string for higher degrees.

He took melodies covering a compass of an octave, a tenth, even a twelfth, and played these on the D string. For example, the theme of the *Kaiser* quartet, by Haydn, which is used in hymn books under the title *Austrian National Hymn*. This carried him into the ninth position, something unusual for him. He also devised a few exercises which carried a figure up and down the string from the first into the ninth position and back again.

Within a week results began to show. The poor D string began to show life, elasticity, and rich tone color. Passages going from the A to the D showed less inequality. In every way improvement was evident. For one week more this special practice on the D was kept up with still more gain. Then he used the same method with the A string, but not neglecting the D. Next the G was given systematic working, but also without omitting the use of the D and the A. Finally the four strings were worked out by these "one-string" exercises. The result was very satisfactory. Both the old and the new instruments responded well; in fact, never in his experience had a new instrument mellowed so rapidly.

This thought is given to readers of The Musician for their own trial, in the belief that every one who experiments with a violin of good tone will find the results satisfactory. Select good strings; see that they are not thin and therefore somewhat weak in tone. Use full No. 2 or light No. 3. Do not make use of a wire E or an aluminum D, although the former is all right providing the player is accustomed to make regular use of it.

La Forge-Berúmen Artists in Noonday Musicale

One of the noteworthy activities of the La Forge-Berúmen Studios in New York is the series of noon-day musicales given by associates of those studios in Aeolian Hall. The high artistic calibre of the programs presented at these monthly concerts is well known, apparently to a host of office workers and shoppers who are glad to forego their luncheons to enjoy an hour of music. The auditorium was crowded at the most recent of these programs on Jan. 4, when the following artists appeared: Madeleine Hulsizer, soprano; Frieda Rochen, soprano; Marion Carley, pianist; Constance Mering, pianist; Esther Dickie, pianist; Vincent de Sola, pianist, and Willem Durieux, 'cellist. The proceedings were enlivened by the introduction of the Duo-Art piano, reproducing the playing of I. J. Paderewski in the Schubert-Liszt "Hark! Hark! the Lark," and William Bachaus in Delibes-Dohnanyi Waltz from the Ballet "Naïla." In the vocal and piano numbers the several artists gave ample evidence of the excellent training they had received, and were rewarded by applause that was quite as enthusiastic as it was discriminating.

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ELEGY
(ÉLÉGIE)

LOUIS GALLET (1835-)
Translated by Isabella G Parker

JULES MASSENET
(1842-1912)

very expressive and dejected
(très expressif avec accablement)
Sadly and slowly (Triste et très lent)
VOICE
PIANO
O gen - tle spring-times of yore,
Ô doux prin - temps d'au - tre-fois,
rit.
mf expressive and sustained
(expressif et soutenu)
So fresh - ly green,
Ver - tes sai-sons,
How ye for ev - er are fled! I see no
Vous a - vez fui pour tou - jours! Je ne vois
espress
more heav - en's blue;
plus le ciel bleu;
I hear no more songs of the birds full of
Je n'en - tends plus les chants joy - eux des oi -
cresc. ed animato
joy!
seaux!
Bear - ing with thee all my heart,
En em - por - tant mon bon - heur,
Thou, my be -
Ô bien - ai -
cresc.
cresc.

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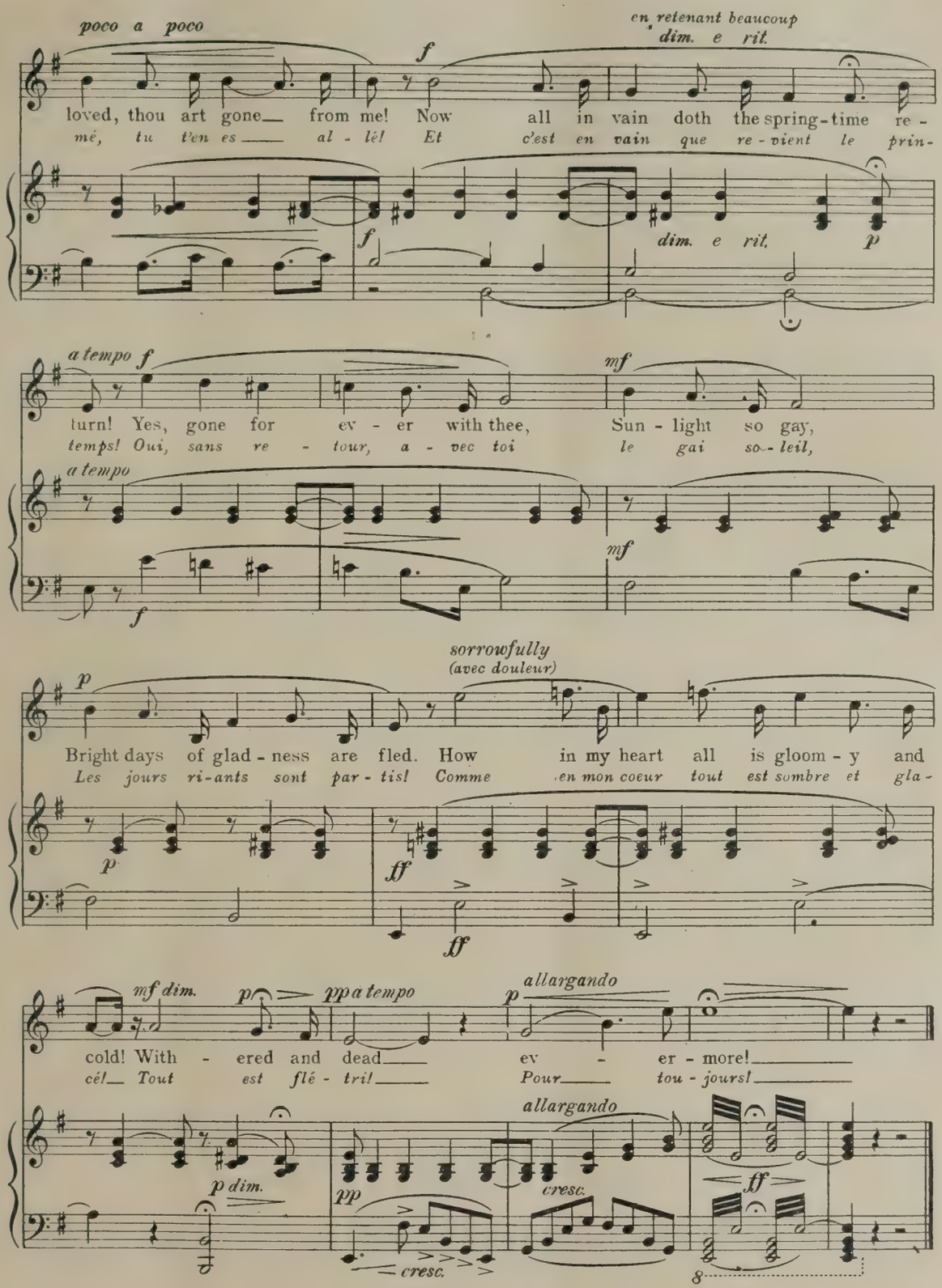
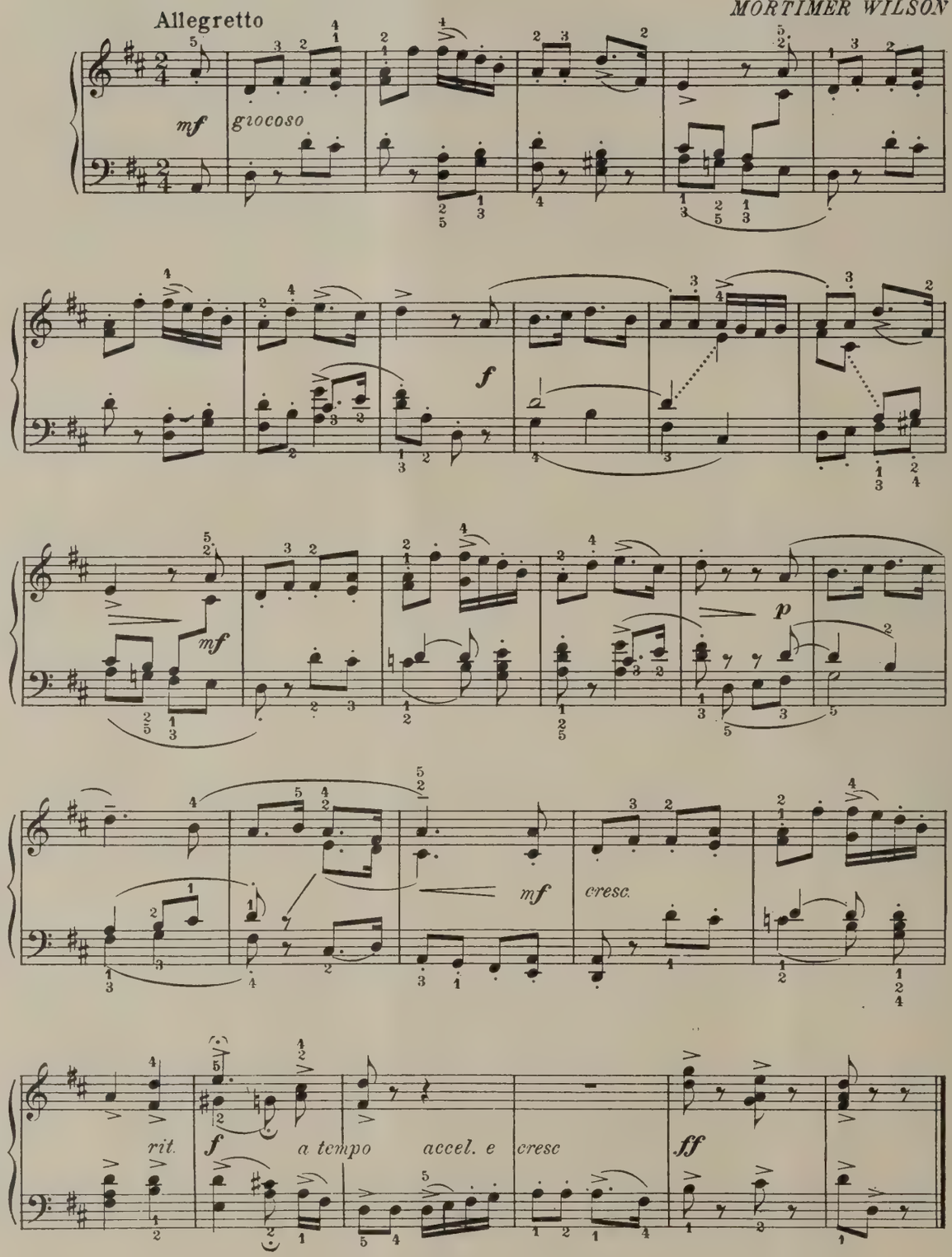

poco a poco
en retenant beaucoup
dim. e rit.
loved, thou art gone from me! Now all in vain doth the spring-time re-
mé, tu t'en es al - lé! Et c'est en vain que re - vient le prin-
dim. e rit.
a tempo
turn! Yes, gone for ev - er with thee, Sun - light so gay,
temps! Oui, sans re - tour, a - vec toi le gai so - leil,
a tempo
sorrowfully
(avec douleur)
Bright days of glad - ness are fled. How in my heart all is gloom - y and
Les jours ri-ants sont par - tis! Comme en mon coeur tout est sombre et gla-
mf dim.
a tempo
allargando
cold! With - ered and dead ev - er - more!
cél Tout est flé - tri! Pour tou - jours!
allargando
p dim.
cresc.
cresc.

AMERICAN FOLK SONG

Harmonized by
MORTIMER WILSON



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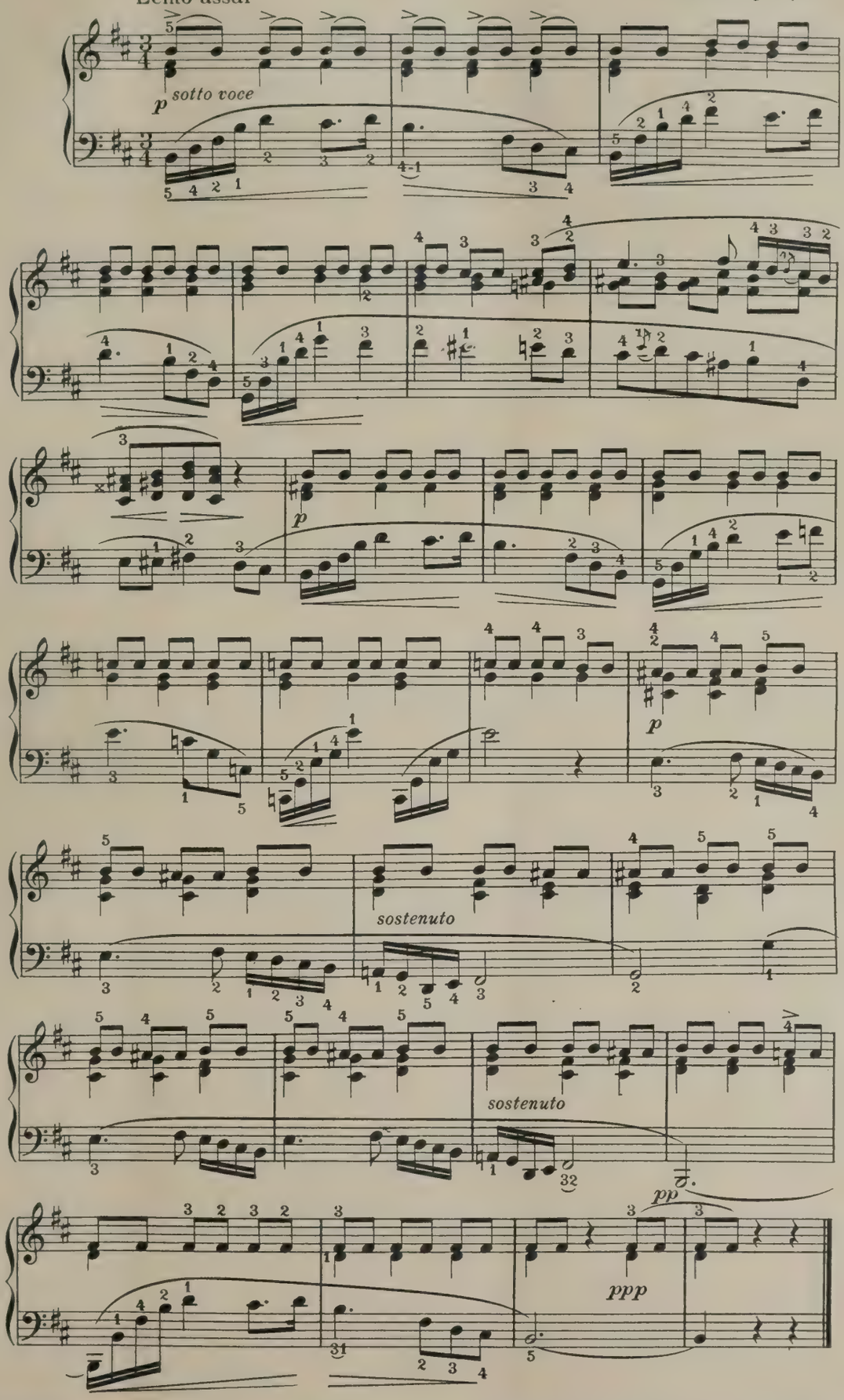
Prélude

Lento assai

F. CHOPIN. Op. 28, No 6

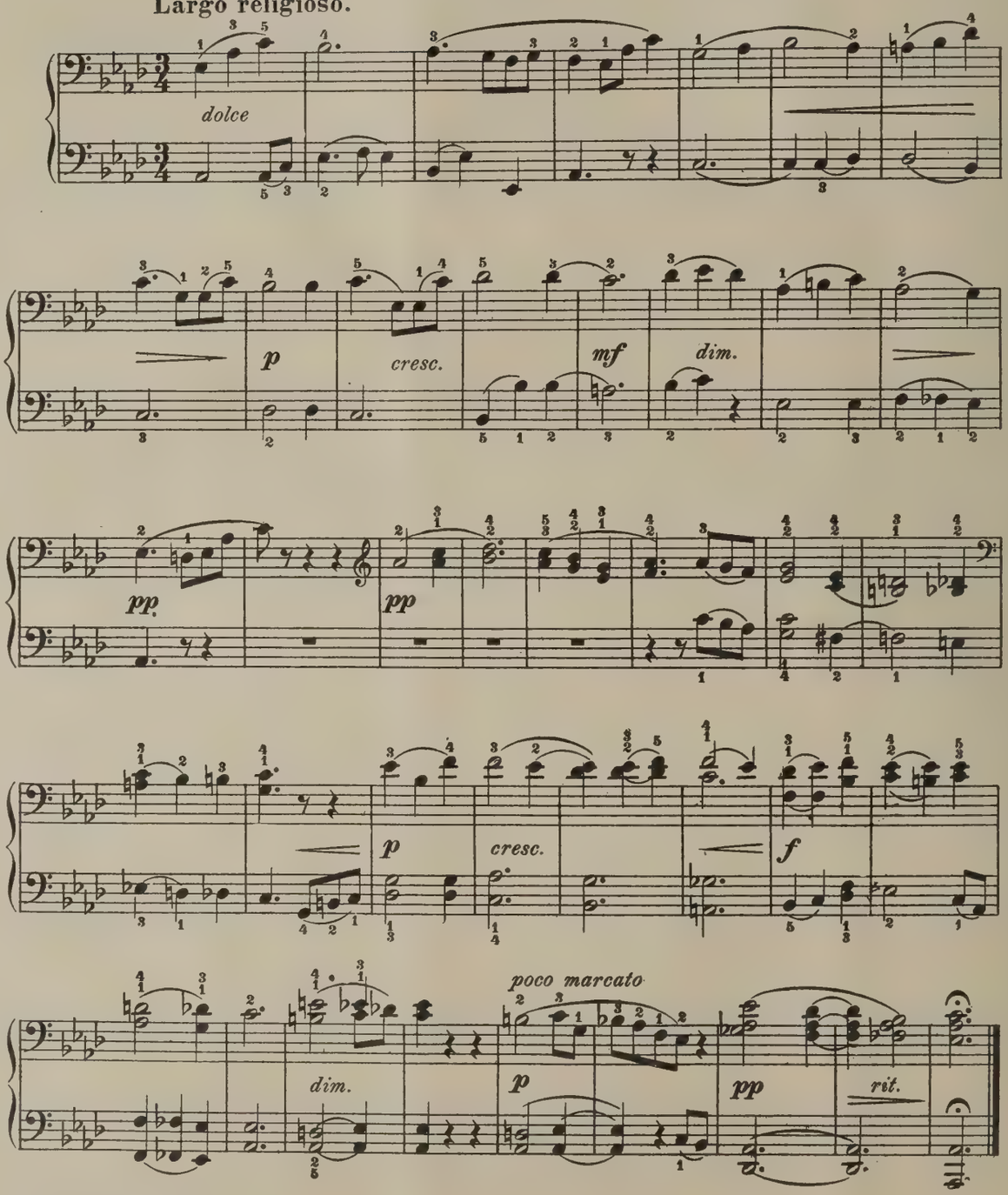


Twilight.

"The birds have hushed themselves to rest,
And night comes fast, to drop her pall
Till morn brings life to all."

H.H.A.B.

Largò religioso. Secondo. Mrs. H.H.A. BEACH, Op. 47. No 3.



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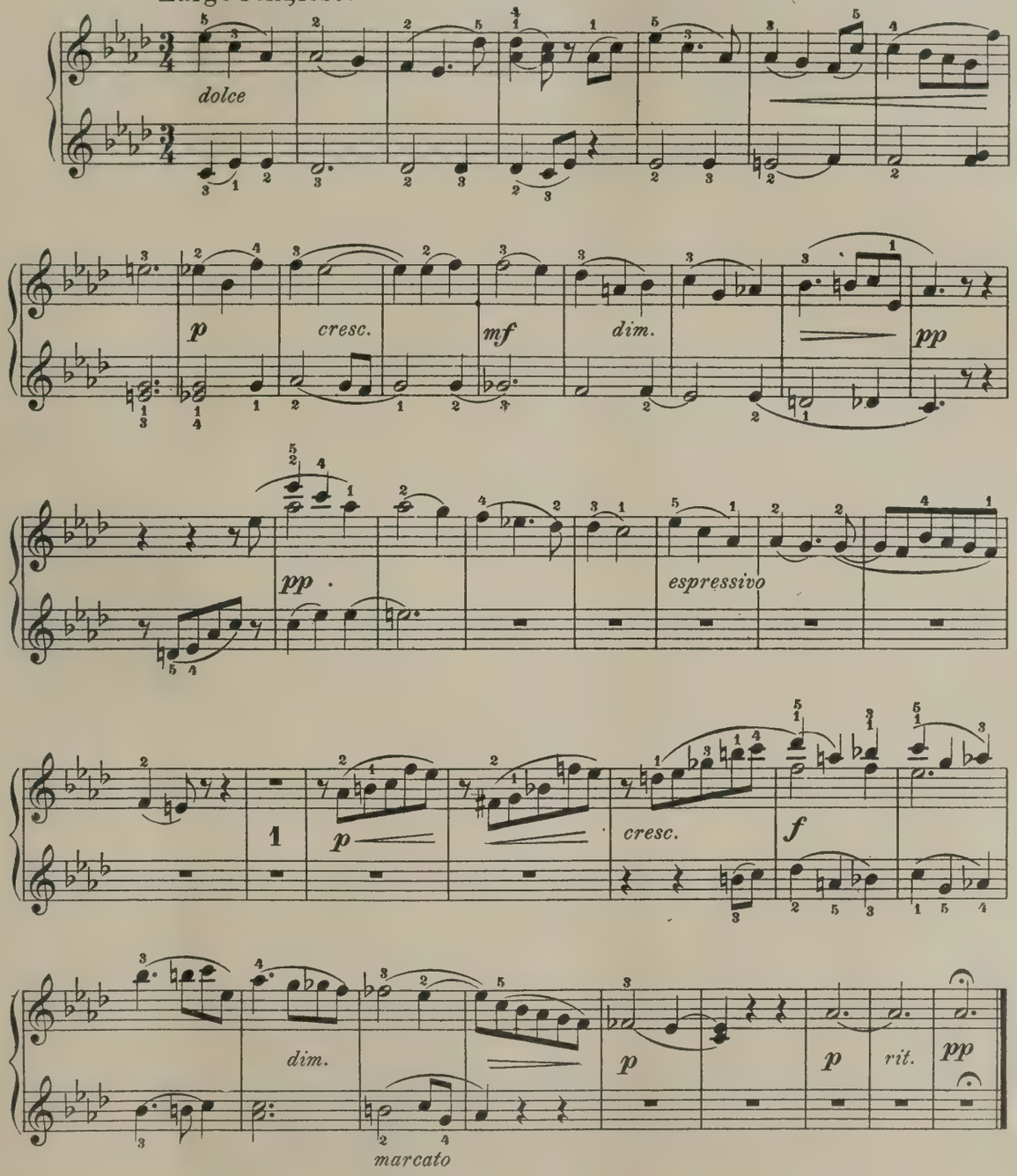
Twilight.

"The birds have hushed themselves to rest,
And night comes fast, to drop her pall
Till morn brings life to all!"

H.H.A.B.

Largo religioso. Primo. Mrs. H.H.A. BEACH, Op. 47. No3.



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From North, East, West and South

Last summer's master classes conducted by Louis Graveure in San Francisco proved so exceptionally successful that arrangements have been concluded to extend them to Los Angeles in the coming season.

* * *

The will of Mrs. Agnes A. Morgan of Syracuse, N. Y., who died on Aug. 8 last, bequeaths the sum of $5,000 to the College of Fine Arts of Syracuse University to found a scholarship in music in memory of her father, Charles Foster.

* * *

D. M. Dawson, formerly of Howe, Ind., has begun his new duties as organist and choir master of the Christian Temple, Wellsville, N. Y., succeeding Clarence F. Read, now in Utica, N. Y. Mr. Dawson is teaching piano, also, in his new field.

* * *

The Cincinnati Conservatory Orchestra gave its second concert on Dec. 19, before a crowded house. The program included pieces by Mendelssohn and Berlioz, and the soloists were Harry Tomarin, Grace Woodruff and Virginia Gilbert, pupils of the Conservatory.

* * *

Mrs. William J. Gaynor, widow of New York's former mayor, has opened a studio for the teaching of singing at 9 West Ninth Street, New York. Mrs. Gaynor has recently returned from a period of intensive study in Italy. She has been interested in singing since she was sixteen and made her professional début as a singer at the Lewishon Stadium in August, 1919.

* * *

Graduates of the Music Supervisors' Course at the State Normal School, Lowell, Mass., have taken positions as follows: Muriel Weatherhead, Music Director State Normal School, Worcester, Mass.; Doris Swett, Supervisor of Music, Southbridge, Mass.; Mrs. Florence Harris-Schroeder, Music Director, State Normal School, Plymouth, N. H.; Elsie Burn, Supervisor of Music, Chelmsford, Mass.

* * *

On Dec. 22 and 23, the Washington Heights, Musical Club held two successful entertainments at the club studio, 200 West Fifthy-seventh Street, the first being an Open Meeting of the Junior Branch and the second a recital by Michael Anselmo, violinist, assisted by Julius Schendel, guest accompanist. Both affairs were largely attended and maintained the high artistic level which the club has set for its standard.

* * *

Amy Ward Durfee, contralto, an artist-pupil of Percy Rector Stephens, presented a well-selected program of songs at the Stephens studio in New York on the evening of Jan. 7. With Harold Osborn Smith at the piano, she sang airs by Giordano, Veracini, Vivaldi, songs by Strauss, Weingartner, Brahms, Duparc, Fauré, Ferrari, Bachelet and Richard Hageman's effective "Do Not Go, My Love," Winter Watts' "Pierrot," Harry Osgood's "The Little Trees," and Frank Bridge's "Love Went A-Riding."

* * *

The Wilmington, Del., High School, has established for the first time a department of music—under the supervision of Ruth E. Storms. There are classes in Elementary Theory, Harmony, History of Music and Music and Music Appreciation, boys and girls Glee Clubs, an orchestra and band, the latter under the direction of Mr. Taylor. The special music teacher in the High School is Annabel Groves, formerly a grade teacher. Miss Groves is a graduate of the Westchester Summer School for supervisors at Westchester, Pa.

* * *

Dr. Frank Damrosch, of the Institute of Musical Art, announces the availability of ten free scholarships for wind instrument players who wish to get routine work in opera orchestra playing. The ten selected will be trained under Alexander Savine, who is director of the opera department of the school. Any one is eligible who has had enough technical training to read at sight an orchestra part of medium difficulty and the scholarship will cover enough time for the winner to achieve sufficient proficiency to enter any of the important opera orchestras.

* * *

For the music lovers of Denver, Col., an important announcement has just been received from the popular impresario, Arthur M. Oberfelder, to the effect that in March, the Chicago Civic Opera Company will appear in that city for the presentation of the two operas, "La Juive" and "Cleopatre." But the unique fact yet remains to be stated: In this particular instance Mr. Oberfelder is not calling upon the public for the usual guarantee fund, but is himself assuming the entire financial responsibility—so sincere is his faith in the civic pride, and the musical enthusiasm of the Denver residents.

* * *

James G. Blaine, Jr., was elected treasurer of the National Music Week Committee at a luncheon meeting on Dec. 6 at the City Midday Club, New York City, where the members were guests of the chairman, Otto H. Kahn. At the same time, an assistant treasurer was elected in the person of E. B. Lewis, and the New York Trust Company was made the depository for the funds of the committee. The election of seventeen new members of the committee was formally ratified, and it was voted that an executive committee of five be chosen to handle details of Music Week organization in conjunction with the secretary, C. M. Tremaine.

* * *

The Adelaide Gescheidt Euphony Women's Trio, composed of Violet Dalziel, Esther Werner and Mrs. Margaret Sherman, was enthusiastically applauded at the Wurlitzer Auditorium, New York, on Dec. 4. Miss Dalziel's dramatic soprano voice showed artistic expression and beautiful tone production in several French and English solos and Miss Werner's full, warm contralto expressed fine tonal quality in a group of English, German and Italian songs. Mrs. Sherman's sympathetic soprano tones combined well with those of the Misses Dalziel and Werner, in the trio numbers from Arditi, Mendelssohn and Wagner.

* * *

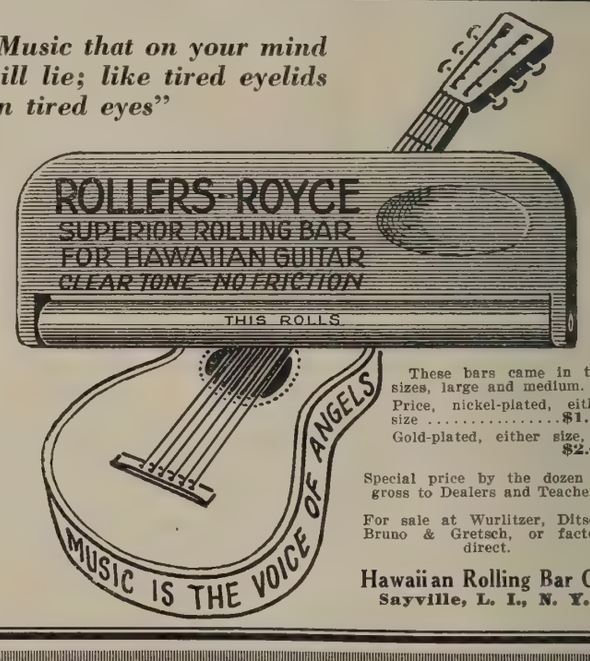
Ernesto Berúmen will give his first evening annual recital at Aeolian Hall, New York, on Feb. 1. The pianist who is well known from his many New York appearances and in connection with the La Forge-Berúmen Studios and the Noonday Musicales under that direction given at Aeolian Hall every month, will have an unusually interesting program, including compositions by Bach-Szanto, Brahms and Schumann, a Liszt group and unusual selections by Elinor Remick Warren, Charles Griffes, Gabriel Faure, Isaac Albeniz and Enrique Granados. Mr. Berúmen was born in Mexico and studied at the Royal Conservatory of Music in Leipzig, Germany, under Robert Teichmueller and with Leschetizky, but he particularly considers himself a pupil of the former.

Students Musicales at the Oscar Saenger Studios

The November and December students' musicales at the Oscar Saenger Studios, brought forward several pupils of more than ordinary talent. Marie Louise Wagner, dramatic soprano; Louise Bowen, Klara Muehling and Ella Mylius, lyric sopranos; Ethel Hottinger, dramatic mezzo-soprano; Isabella Addis, contralto; Oliver Stewart, tenor; Birger Beausang, baritone; James Wilson, basso, and two artists who are already well known to the public, Richard Hale, baritone, and George Walker, basso. Miss Mylius, Mr. Stewart and Mr. Walker sang the close of the Garden Scene from "Faust" in artistic fashion. Miss Hottinger, as *Carmen,* Mr. Stewart as *Don José* and Mr. Wilson as *Zuniga* gave the Seguillado Scene from "Carmen," with spirit. Klara Muehling and Mr. Stewart sang the duo for *Micaela* and *Don Jose;* Mrs. Muehling, the aria, and Mr. Stewart, the "Les Fleurs" aria from the same opera. The newly formed sextette sang smoothly and delightfully some interesting old English Madrigals. Miss Bowen, Mrs. Muehling, Miss Addis, Mr. Stewart, Mr. Hunter and Mr. Walker formed this excellent sextette. Helen Chase and Kathlyn Woolf were the accompanists.

The division of music of the New Orleans public schools, Mary M. Conway, director, presented a musical play entitled "The Little Tycoon," by Willard Spenser, on Dec. 21. The work was produced by the glee clubs and orchestra of the various local high schools, and received a performance that had genuine professional swing.

"Music that on your mind will lie; like tired eyelids on tired eyes"



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Sincerity—A Fair Test

It is not surprising that many musical persons are sadly perplexed now-a-days when they hear some of the rabid emanations that are paraded forth as "modern music." To denounce them forthwith appears dangerous and classifies the denouncer as a reactionary. Leaders of the various cults point knowingly to the history of Wagner—even Beethoven—who, when they uttered a new form of musical expression, were roundly scored by their contemporary critics, whose ears heard only discord in what has since been accepted as the most ingratiating of harmonies and the most lucid of melodies.

And under this cloak of false security some of our modernists strut boldly, offending our receptivity with creations that would shame the wildest musical hallucinations of a madman—noise, discord, more noise—anything to be different, anything to command sensation!

Only a few days ago a pianist invaded our biggest concert hall and amazed even the jaded senses of his "set" by employing not only his fists but his whole forearm on the unoffending keyboard—a pioneer, forsooth, blazing a new trail, striking the modern note—the music, we are asked to believe, of the future!

Protest and they will sneer you down as a non-progressive, out of touch with modern art tendencies. Try to understand it, try to like it and you may find your own conscience twitting you for the hypocrisy of it all.

What then is to be the test? We must advance in music as in all other phases of culture. We must ever find new ways of expressing beauty and life in our arts. In all of this present-day unrest in our art-life is there not some virtue? Are not some of these harmonic experimenters leading us to something of value?

Where there is sincerity of purpose, an honest attempt to reflect the surging life of the day in the music of the day, we shall do well to listen respectfully.

We need sincerity in our music. We need it in our study and in our teaching. It is the greatest asset to which any music-maker can lay claim. It costs him nothing that lies beyond his own direction. And yet, in the mad rush of competition it has become indeed a rare trait.

Put sincerity into your work. You will then find new powers of which you were never before conscious, coming to your aid, helping you over the hard places, carrying you on when others have fallen. Who ever heard of a really sincere thing going to ultimate defeat?

* * *

We Don't Like What We Like as Much as We Dislike What We Dislike

C. M. Tremaine, director of the National Bureau for the Advancement of Music, speaking at the annual meeting of the Musical Alliance of the United States the other night, said that one of our national troubles is that we do not like what we would like as strongly as we don't like what we do not like. In other words, our dislikes are more vigorous, more assertive, than our likes.

The application of his statement to our personal problems is obvious. Constructive forces that make for progress, particularly through cooperative effort, must be vitalized. We need more enthusiasm, less indifference, in our attitude toward the issues of the day.

Perhaps if some of our musicians who are forever stressing the things they don't like, are forever denouncing the methods of those with whom they disagree, would put some of this misspent energy into an exploitation of the things of which they approve, their enthusiasm would become contagious and laymen would think better of the profession.

* * *

Why It Pays to Own a Really Good Piano

Do you find it necessary to apologize for the piano in your music room? Why not decide to put into its place a *quality* instrument, one that represents more truly your own musical standards? The marvels of the modern pianoforte as exemplified in the output of some of our leading manufacturers, should be immediately available for every musician who places quality in first importance. Many of our teachers who insist upon a high standard of excellence in the work of their studios content themselves with pianos of inferior grade, instruments incapable of producing 50 per cent of musical efficiency.

The difference in cost between a really fine instrument and a highly polished "thump box" is more than compensated by the satisfaction you will derive in its possession—and in the better artistic results you will achieve in your work.

There are practical reasons also, that recommend the selection of the highest grade of pianos for educational work. The depreciation of value is much less; the cost of maintenance and tuning is minimized, and the original investment is made more secure. A really good piano, of recognized standing and reputation, besides the unquestioned prestige it gives your studio, commands a comparatively higher resale value than do those of inferior make. In some cases a high grade piano, bought ten years ago, will bring a higher price today, in the "second-hand market," than the owner originally paid for it.

* * *

Is This a Cross-Section of America's Musical Taste?

What is the nature of the average American's musical taste? All of us have wondered. Not long ago an inquiring reporter for the New York *Sun* stopped five persons at random on Forty-second Street, to ascertain what were their favorite "musical selections." It would be extravagantly unscientific to offer the answers as a cross-section of national musical taste; yet how characteristic they are may be determined by each of you who reads them:

1—The Barcarolle, from Offenbach's "Tales of Hoffmann."

2—"Song of India," by Rimsky-Korsakoff, as played by Fritz Kreisler.

3—The Overture to Rossini's "William Tell."

4—The "Mad Scene," from Donizetti's "Lucia di Lammermoor."

5—The "Elégie," by Massenet, as sung by Alma Gluck with violin obbligato played by Efrem Zimbalist.

Manifestly the talking-machine is shaping our musical destinies.

A Month of Musical History

New Cooperation Among Symphony Orchestras

FOR the first time in the history of music in this country, the wealthy men who have been in the habit of paying a good part of deficits for our leading symphony orchestras, came together to discuss the problems which have resulted in an annual shortage of $1,250,000 in the business end of providing symphonic music for the American public. At the invitation of Clarence H. Mackay, Chairman of the Board of Directors of the Philharmonic Society of New York, representatives from the following orchestras attended the conference: New York Symphony Society, Philadelphia Orchestra Association, Chicago Orchestra Association, Cleveland Orchestra, Los Angeles Philharmonic, Detroit Symphony Society, Cincinnati Orchestra, Minneapolis Orchestra, Rochester Symphony Society, Syracuse Symphony Orchestra and the New York Philharmonic. The Boston Symphony, St. Louis and San Francisco Orchestras were not represented. Committees were appointed to cooperate for the general welfare of the various orchestras by the elimination of expensive competition, by the development of personnels and through the exchange of orchestra scores. Simultaneously with this meeting the managers of the several orchestras held a conference to work out a plan for cooperation.

Curtis Millions for Great Conservatory

One of the finest music schools in the world will be established in Philadelphia as soon as the building can be erected, as the result of an endowment just made by Cyrus H. K. Curtis, the distinguished publisher. The school will be known as the Curtis Institute of Music and John Grolle, formerly a member of the Philadelphia Orchestra, will be director of the institution. Among the teachers already engaged for the faculty are Carl Flesch, violinist; Louis Svecenski, violist; Michel Penha, 'cellist; Frank Gittelson, violinist; Horatio Connell, baritone; George Boyle, pianist; and Samuel L. Laciar, critic, teacher of musical history. The new school will be conducted along purely professional lines.

Famous Italian Conductor for Metropolitan

Tullio Serafin, for a number of years recognized as one of the leading operatic conductors of Europe, and who has never visited the United States, will succeed Roberto Moranzoni at the Metropolitan Opera House, beginning with the forthcoming season, according to official announcements. Mr. Serafin has been the principal conductor at the Teatro Regio in Turin, Italy, and at La Scala, in Milan. He will arrive in New York during the summer to begin rehearsals for the Italian répertoire, of which he will have charge.

Chicago Opera Company on Tour

Following the close of its season in Chicago, the Chicago Civic Opera Company began its transcontinental tour on Jan. 26 with a two weeks' visit to Boston. When the company returns to Chicago on March 23 it will have traveled 9,957 miles. During the eleven weeks of its season in Chicago the company produced thirty-five operas. The deficit for the home season amounted to about $325,00. The 2,200 guarantors will have to pay 65 per cent of their guarantees to meet this loss.

Mengelberg Again with Philharmonic

Willem Mengelberg, the eminent Dutch conductor, who shares the directorship of the Philharmonic Society of New York with Willem van Hoogstraten, arrived in New York late in January. His conducting of the orchestra during the past month has roused the New York critics to rhapsodic praise.

American Composers Honored

Two talented American composers received conspicuous recognition early this month when their works were produced by New York orchestras. Bernard Rogers's Prelude to "The Faithful" was played by the State Symphony Orchestra under the direction of Joseph Stransky and Howard H. Hanson's "North and West" was played by the New York Symphony Orchestra with the composer as conductor. Both works received encouragement from the critics.

Detroit Conservatory Celebrates Jubilee

The Detroit Conservatory of Music celebrated its fiftieth anniversary on Jan. 16, with a series of concerts and a banquet. The conservatory was founded in 1874 by Jacob H. Hahn and for the last twenty-three years has been under the direction of Francis L. York.

Moriz Rosenthal as Teacher

The Glenn Dillard Gunn School of Music, in Chicago, secured the services of Moriz Rosenthal, the eminent Austrian pianist, as a member of its faculty during the latter part of February. This was the pianist's first experience as a pedagog in the United States.

Musical Alliance Meets

The Musical Alliance of the United States, of which John C. Freund is the founder and president, held its sixth annual meeting at the Hotel Brevoort, in New York, on the evening of Jan. 22. The speakers were, besides Mr. Freund, Joseph N. Weber, president of the National Federation of Musicians; Murray Hulbert, acting mayor of New York; C. M. Tremaine, director of the National Bureau for the Advancement of Music; Herbert Witherspoon, Fortune Gallo, impresario of the San Carlo Grand Opera Company; Hans Schneider and Baroness von Klenner, president of the National Opera Club. The president of the alliance reviewed the constructive work done by the organization during the past twelve months. The attendance was large, and included many persons prominent in educational, concert and operatic circles.

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Stravinsky Novelty Causes a Stir

One of the outstanding features of the present musical season so far as New York is concerned, was the first performance in this city of Stravinsky's ballet, "Le Sacre du Printemps," which, when it was first heard in Paris, in 1913, threw the audience into turmoil. Either New York is more reserved in its manifestations or eleven years have made a pronounced difference in our conception of what modern music should be, for there was no unusual demonstration when the Boston Symphony Orchestra, under Pierre Monteux, presented this remarkable work in Carnegie Hall on the evening of Jan. 31. Leading New York critics voted it a masterpiece—music of unbelievable complexity, profound, genuine, not beautiful, but possessing power and truth—to combine in one sentence the opinions of several of the newspaper writers.

5721 Ohioans Organized for Music's Cause

Ohio has 5721 men and women who are organized for the advancement of music in all its higher forms, according to the 1924 Year Book of the Ohio Federation of Music Clubs, just from the press. Aside from the general activities of the organization the book is concerned with the State convention of the Federation which will be held in Toledo, this year, April 28, to May 2, in conjunction with the Ohio Music Teachers' Association.

Fontainebleau Scholarship for Organists

To encourage the study of advanced organ playing under notable French instructors the Council of the American Guild of Organists have announced the establishment of a Scholarship in organ playing at the School of Music in Fontainebleau, France. The Scholarship will cover transportation, expenses, and tuition for an American organist at the 1924 summer course at the school This year it will be awarded to the candidate receiving the highest mark in the regular Guild Fellowship Examination which will be conducted in fifteen or more cities from Boston to San Francisco on May 15 and 16, 1924. It will be known as the Estey Organ Co. Scholarship, as the necessary funds are contributed to the Guild by the Estey Organ Co. of Brattleboro, Vt. The competition will be national in scope as the American Guild has thirty-seven chapters and members in forty-four States. Details of the competition are being handled by Frank Wright, 48 Grace Court, Brooklyn, who is chairman of the Examination Committee.

Permanent Opera for Two More Cities

Announcement is made of plans to establish grand opera on a permanent basis in two additional cities of the United States, namely, Los Angeles, Cal., and Philadelphia, Pa. In the former city the company will function in conjunction with the already successful San Francisco Civic Opera Association, and will conduct a season of five performances beginning on Oct. 6, 1924. In Philadelphia the company will be known as the Philadelphia Civic Opera Company, and an appropriation of $15,000 allotted by the Mayor of the city will guarantee the preliminary season. This company will be an outgrowth of the old established Philadelphia Operatic Society.

Broadcasters and Publishers Differ

A number of the leading music publishers have joined forces with the American Society of Composers, Authors and Publishers to demand a royalty payment from those engaged in broadcasting music by radio for all music for which they hold copyrights. Representatives of the broadcasting concerns and the composers' and publishers' organization are now meeting in an attempt to reach an equitable adjustment of the controversy. In New York Clarence H. Mackay, Felix M. Warburg, Frederic A. Juilliard and A. D. Wilt, Jr., have constituted themselves a committee to raise funds to make possible the broadcasting of music by artists of word-wide reputation.

Memorizing Through the Mind's Eye

Celebrated Pianist, Son of Arthur Nikisch, on American Visit, Tells How Visualizing the Printed Page of Notes Helps the Student—Some Intimate Glimpses of an Artist's Life

By MITJA NIKISCH
Transcribed by Harriette Brower

I BEGAN music study at the age of five and a half, and did a little both with piano and violin. My father taught me in the beginning, but he had not the time to continue, as he was so often away from home and always so occupied. After awhile I dropped the violin and devoted myself to the piano. At nine I entered the Conservatory at Leipsic, my native city, and became a pupil of Teichmüller. I am sure he is about the greatest teacher in Europe today, for he is still teaching. I enjoyed both class and private instruction with him and found him a wonderful master.

As to technical training, it is difficult, nay almost impossible to lay down rules. Of course foundational principles are the same in any case; but their application and the material used, must necessarily vary with each student. This cannot be avoided since each pupil is different and no two hands are alike. I used many technical forms to acquire facility. There is the Russian Hanon, and others of that school; the French Ducasse, and the German Tausig Daily Studies, the Technics by Biel and Clementi's "Gradus."

Outside of such material I do much practise of pure technique—scales, always scales, arpeggios, trills and octaves. One must do these things, first to build up a dependable technique and then to preserve and improve it. I also invent many forms myself, to fit my needs.

When I am not in the railway train, traveling over the country, but am stationary, I practise four or five hours a day. Then in the summer, when I am free, I practise even more. I do not use full power when at work at the piano—that is too fatiguing, only half power. And I do much slow playing, using speed only at times. If you ask how I know the amount of power to use in performing a composition in public, I may say I *feel* the effects I want—I *think* them. It is intuition, or inspiration, if you will. One must leave something to the imagination, to the influence of time, place, occasion and surroundings; it cannot be always cut and dried you know.

I know the critics took exception to my first American program. I thought I would give something popular, so to say, when I chose the Bach Chromatic Fantasy and Fugue, Beethoven's Appassionata, Liszt's "Love Dream" and Twelfth Rhapsodie. Those are pieces one has heard many times, they are familiar and many students attempt them. I made it easy for the listeners to hear and follow such a program. When I give a second it will be much more difficult to understand, because I shall choose little known works, and some modern Russian music.

Mitja Nikisch, Distinguished Young Pianist, Who Made His First Tour in America This Season

You say it was something of a feat to play the Liszt A Major Concerto one day and the Brahms Concerto, No. 1 the next. Yes, they are both difficult works, especially the Brahms, and neither is played very often. I am very fond of the Brahms Concerto, and only wish I might have heard the master play it. But alas, he passed away in 1897, if I remember rightly, and I was born in 1900.

Perhaps I have not thought definitely enough as to just how I really do memorize my music. It comes to me almost unconsciously after studying the piece, and I suddenly realize I know it. I can say this, that I visualize the notes and signs on the printed page, and can really see them before me as I play. I believe that is the most reliable way to learn and retain the notes of a composition. Of course I hear the tones also; I both see and hear them. I can memorize away from the keyboard, when necessity requires.

It is really sad that there should be such fear about playing from memory; this attacks all kinds of artists. If it could just be done away with—wiped out—what a boon to us all! Some suffer from the fear much more than others. One of the greatest pianists of any time—Anton Rubinstein—was a prey to fear in the most severe form. I have heard my father tell about going to his dressing room before a concert, and finding him in a high state of nervous excitement; he would be smoking one cigar after another in rapid succession. The air would be so thick that one could hardly see the great artist for the smoke. He died of excessive smoking, you know. The fear that memory would play him false would affect him in unexpected moments: even in a Chopin nocturne—can one fancy it?—he would go to pieces.

I have had great opportunity to play with orchestra, especially under my father's bâton. I made my début with him in Leipsic, playing the Brahms Concerto No. 1. It was called quite a feat for a boy of seventeen to attempt this difficult work. It is indeed one of the most difficult as well as one of the most beautiful of concertos. I have quite a good number of concertos in my répertoire. Of Beethoven I play the third, fourth and fifth Concertos, the Schumann in A minor, the two by Chopin and the two by Liszt. The Saint-Saëns in G Minor I have not done; so many players do it that it seems unnecessary to add another to the list. The several concertos of Rubinstein do not particularly attract me. The D minor is a grateful piece, and it is possible I may take it up one day. The next concerto to be studied will be Brahms's Second.

I have played often under my father's direction, perhaps sixty concerts in all. These were given in Germany, Holland, Belgium, England and South America, where we

(*Continued on page* 32)

The Neglected Half of Singing

An Amazing Ignorance on the Part of Vocalists and Teachers as to the Correct Relation of Tone and Vowel and of Vowel Placing

By May Laird Brown

DICTION is the neglected *half* of singing! I always make this statement boldly and without diplomatic preamble. Sometimes one of my colleagues in the vocal profession lifts a deprecatory eyebrow, and murmurs: "Neglected certainly, but would you call it quite one-half? What about the breath and the tone?"

The controlled breath is the *other half* of the singer's technical equipment. As soon as *tone* is considered, diction is necessarily included, for every singer knows that no tone can be normally produced without a vowel. The fact that a tone cannot be produced without a vowel is universally admitted, yet there is an amazing ignorance among singers, and even among teachers, as to the correct relation of tone and vowel, and of vowel placing.

Singing requires the coordinated action of two mechanisms: that of tone and of speech. The shape of the mouth-opening determines the vowel—one shape making AH, another OH, etc. It would seem, therefore, a simple matter to sing in one's native language; but it is not simple for two reasons, one of which is mechanical. I have said that the shape of the mouth-opening determines the vowel, but the actual shape of the opening depends not only upon the lips but upon the tongue. If among the readers of this article there are students who have never considered vocal problems from this standpoint let them pronounce the five cardinal vowels A, E, I, O, U, noting the spontaneous changes in the position of the tongue. Then let them remember that the back of the tongue is directly connected with the larynx, and I am sure that reasoning, or at least intelligent questioning, will result.

Students reaching this point require careful direction. When they realize that every movement of the back of the tongue affects the larynx they may perhaps be reassured by the general statement that the back of the tongue is freed by good breathing; but they soon discover that this freedom seldom lasts through two phrases of text. One temperamental consonant, thickened or weighted by youthful enthusiasm (Ah *llove!*) will ruin the tone regardless of the breath; so, lacking adequate training in speech, they may then try to control the back of the tongue directly and locally, and so stiffen all the surrounding throat muscles. This must be sedulously avoided.

Difficulty of Singing One's Own Language

I have never forgotten the humiliation of being unable to sing in English during the first three years of my vocal studies. My teacher exhorted me not to stiffen the back of my tongue, and the moment it was mentioned it behaved as if possessed by devils. I was able to sing in French without seriously involving the hateful organ, and slowly extended my repertory to Italian and then to German by the simple expedient of *"placing"*

May Laird Brown, Noted Authority on Diction

these languages as I did French! Of course, I did it clumsily and uncertainly, for no one explained to me that *the process of pronunciation can be confined to the front of the mouth, and the motions of speech be so reduced as to render them negligible as interferences.* By a fortunate instinct I had always pronounced French in the front of the mouth, with the necessary swiftness and delicacy, and the reason my own language gave me such trouble was not only the mechanical one but my complete ignorance of English sounds.

This ignorance is the second general reason why it is difficult to sing one's native language. Fifteen years' experience as a teacher of diction has convinced me that the average American has no knowledge whatever of the sounds of English. He does not hear them and if they are brought to his attention and corrected by the study of phonetics it does not necessarily solve the singer's problems. Phoneticians have rendered a great service to the stage, to society, and to singers by analyzing and determining the sounds of standard speech.

The Study of Phonetics

The study of phonetics should give us a correct, distinct pronunciation of any language, and it is necessary to singers as a *point of departure,* for to singers mere correctness and distinctness are not enough. Singers know that they often sacrifice the quality of a tone in striving for distinctness, and this is their favorite and best excuse for poor diction. Phoneticians do not care whether an OH or U is produced in the front or in the back of the mouth, but to singers this is a vital question. Cultured singers also realize that the difference in rhythm makes it impossible to carry over certain speech details into singing. The treatment of diphthongs differs in singing from that of speech; also the vowel shading of unstressed syllables. Many young singers (and many vocal teachers) are unaware of the exact pronunciation of words like petal, evil, roses, surface, etc. I say "unaware" because I am personally acquainted with teachers who pronounce some of these words correctly, but who are so unaccustomed to listening to their own speech that they do not hear the sounds they use. A singer must know exactly what his own speech sounds are, and whether a certain pronunciation is correct under all circumstances or only when the word in question is in a stressed position.

Some sounds are regarded as correct in rapid speech which are unsuitable in slower recitation and in singing. To make only the necessary changes from standard speech sounds in his singing pronunciation, and to make them in such a way as to give a normal impression, at the same time adding to rather than detracting from the beauty of his tone, requires of a singer the nicest discrimination and the most delicate technique.

In *Lyric Diction,* by Dora Duty Jones, there is on page 46 this assertion: "From the technical standpoint the art of singing is the art of combining speech processes and sustained musical tones in such a manner that both word and tone, both thought and emotion, shall retain their full value." It seems to me that the expression of "thought and emotion" becomes possible only when the other requirements of this excellent definition have been complied with, and that singers who consider correct breathing as the *foundation* of good singing may profitably consider the *superstructure*—the neglected half upon which depends not only the explicitness of their interpretation but the real quality of their tone.

A Work-Shop for the Making of Opera Singers

What Happens at One of Oscar Saenger's Opera Classes in Which Young Artists Are Initiated Into the Manifold Mysteries of Stage Business

By PAUL KEMPF

TWO-THIRDS of our vocal students have an ambition to sing in grand opera, according to the experience of one of America's most sought-after teachers of singing.

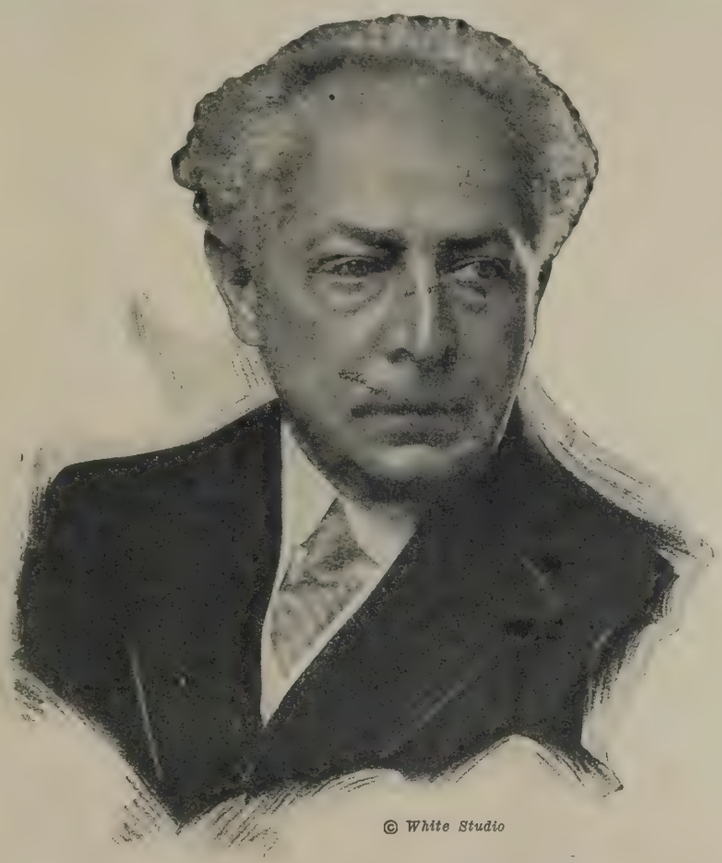
The preference is easily understood when it is explained that even though a singer would perfect himself in the pure art of recital singing, his chances of success in securing worth-while professional engagements are uncertain until he has gained an "operatic reputation."

The process by which singers become "box-office attractions" is this: first a success in grand opera; then a call from one of the large talking-machine companies to make phonograph records which will find a sale as a result of the singer's reputation as an opera singer; finally a demand for that singer's services on the concert platform.

So, whether or not you, as an aspirant for fame on the concert stage, have a leaning toward grand opera, if you expect to create a demand for your singing on the part of the public which patronizes the offerings of the local concert managers, present-day economic conditions prescribe that you must travel along the path that leads across the opera stage. This truism is subscribed to by a large number of very competent concert artists, bitterly perhaps, but convincingly nevertheless—concert singers who have shunned the operatic path and who today are conscious that their services are not in demand because they have not that rather illusive asset, a reputation as an opera singer.

Granting that all this is true, how is the American girl or man singer going to prepare for grand opera? Not more than a decade ago the answer would have been: go to Europe, spend a few thousand dollars in operatic shopping until you have secured a position in some inconsequential opera company, probably in the chorus, and study operatic routine in the hard school of practical experience. The tragedies, the heart-breaks, the lost family fortunes which attended this process of acquiring operatic routine are so numerous as to fill a set of volumes if one could collect them all and put them into writing.

But we are resourceful in America. Even though we are willing to give asylum to only two major grand opera companies, we have discovered the method of preparing young singers so that they may, on a few hours' call, step upon any stage and acquit themselves creditably in the performance of the most difficult operatic rôles.



© White Studio

Oscar Saenger, Under Whose Guidance Thirty-three Singers Have Won Entrance to the Metropolitan Opera Company

For this opportunity we are indebted to certain pioneers who, realizing the present-day state of affairs in matters operatic, have created the "opera class," an institution which, if properly conducted, trains the young aspirant in every detail of opera technique; prepares him to the point that makes unnecessary the years of travel abroad with all their sacrifice of money, time and—often, body and soul.

The other day I had an opportunity to slip into a dark corner of the Oscar Saenger Studios in New York. It was the hour appointed for an operatic class, such as this master has been conducting rather unobtrusively for the last twenty years. Here was a chance to witness the making of grand opera singers! A sort of laboratory, where more or less raw ingredients were refined in the process of experimentation, under the guidance of veteran experience, and sent forth one step higher in efficiency for the final test.

In the handsome studio, so familiar to musical New Yorkers, I saw eight young singers on the stage, going through the first act of "Lohengrin." Mr. Saenger sat at the conductor's desk, bâton in hand, with the score before him. The air was surcharged with attention and alertness. Every detail of action, every musical phrase, every syllable of pronunciation (the original German was being used), was under the closest scrutiny.

I am unacquainted with the identity of the youthful singers. I know only that they were Wilsons, Walkers, Smiths, and the like — plain Americans, singing easily in a foreign tongue and receiving a training that prepared them for the great things of the future.

At one side of the stage, seated, was the *King,* and as I entered the room the tenor, a tall young chap with glasses, intoned the part of *Lohengrin.* The rapping of the conductor's bâton stopped him as he walked.

"Mr. Tenor — please look heroic! Remember you are walking toward the king! Don't shamble along as if you were going down Avenue A. Again, please!" And again it was done. The tenor caught the spirit and exalted his action to the circumstances.

And indeed, how could he help but catch the spirit of the scene! Mr. Saenger, stage manager, singing teacher, conductor, master of every detail, alert to every impulse, one moment conducting, the next jumping upon the stage to show the "how," then singing himself or enacting a gesture as model, guided every movement. Nothing slovenly or amateurish was allowed to pass.

This was not a kid-glove rehearsal. It had all the atmosphere of the opera house stage on such a morning when, amid the clatter and shouting of stage hands, the moving about of bulky settings, the unromantic aspect of a huge, darkened auditorium with its endless rows of gloomy, empty seats, the principals of a new production, clad in their street garments, are going through the paces of a new work.

Stage managers are notably brusque in

(*Continued on page* 24)

KNOW THYSELF!

How to Trace and Correct Faulty Piano Playing By Psychological Processes—The Cases of Talented and Untalented Pupils

Sixth in a Series of Articles

By JACOB EISENBERG

(*Copyright, 1923, by Jacob Eisenberg*)

What is happening in your nervous system when you read the notes correctly and easily, but cannot readily translate them into performance.

EVERY instructor has had experience with many different types of students who are more or less backward in their work. Some of these backward students appear to lack talent completely; some show signs of possessing a little talent and others apparently possess a superabundance of it, yet they experience slow progress in spite of the great effort that they expend attempting to master their instrument. Since nothing results without some cause, there must be some cause for this condition; let us, then, get to the starting place; learn whence the annoying disappointments emanate and then learn how to correct them at their root.

The most prevalent fault among talented students is that of executing a composition at continually accelerating tempo, as soon as they think they can play it. Their speed continues to increase until a calamity overtakes them in the form of stumbling and then a halt is called, but the performance of the composition has already long been ruined.

The most prevalent fault among non-talented students is that although they may know the notes and the keys, and exactly what effect they want, yet they are unable physically to carry out the wishes of their minds. They don't seem able to let their arms, hands and fingers work at will. There is some force within them that holds their movements in check.

The overcoming of both these faults in aspiring piano students is very essential if success is to be attained. And strange as it may seem, both faults emanate from the same place. It is easy to trace them both to the nervous system, if the last five papers on "Know Thyself" have been followed. In explaining these faults and how to overcome them at their root let us first divert our attention with a little example. It has been found much easier to understand a new subject when we can compare it in some way or other to something with which we are well acquainted.

You have often seen a gardener connecting one end of a hose to a hydrant and then water his garden. He regulates the flow of water through the hose by a manipulation of the valve at the hydrant. When he wants a great flow of water he opens the valve all the way, if he finds the flow of water too great he regulates it by turning off the water at the hydrant. Now suppose that the garden hose is composed of eight or ten parts joined together and at each junction there is a valve that can regulate the flow. To obtain a flow equal to the capacity of the hose, all the valves would have to be wide open. Close any one of the valves to any degree and the flow will be curtailed at that point to the degree that the valve is closed, and the garden would take so much longer to be watered. The action of that garden hose is similar to our nervous system. The nervous current passing through our nervous system supplies energy that puts the muscles to work. Without nervous current, muscular activity would be impossible, just as a flourishing garden is impossible without water. The passage of the nervous current is similar to the example as given above. Still further to simplify this discussion let us examine the subjoined chart which exemplifies a series of nerves or neurons and their connecting synapses. The chord is the stimulus that sets the nervous current in motion over a series of neurons that eventually end in the depressing of the keys represented by those notes. Let us first discuss the talent, the cause for this tendency to play at an accelerated tempo, and then the means of overcoming that fault.

When the Nervous Force Flows Freely

In our last two papers we discussed the ease with which a talent masters a new composition. We have learned that the resistance at the synapses in his nervous system is very low and the nervous current naturally follows the right path, ending in the proper movement. His case is similar to the garden hose with the nine valves and *all of them wide open* allowing the nervous current to shoot right along the pathway with practically no resistance and ending in a desired movement with little perceptible effort. The more he makes that movement the less time it takes to send that current along that particular path, therefore the chances are that every time he plays that composition he will play it faster and faster until he has reached the limit of and even beyond the capacity of his muscles. When that stage is reached something must call a halt and the muscles do this by refusing to function properly. They can not properly take care of the onrush of nervous current. Try to force more water through a garden hose beyond the capacity of that hose and either valve will give way to the force or the hose will burst.

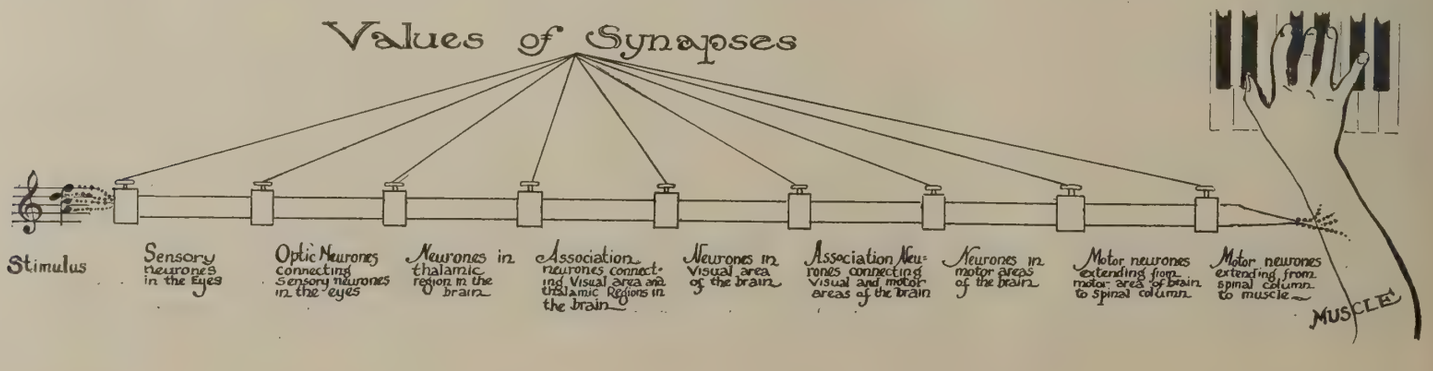
The cure for such a condition is to shut off the valves a little and hold the nervous current in abeyance allowing only enough current through the nervous system as the system and muscles can satisfactorily accommodate. Play slowly; count carefully; use a metronome if necessary; see that the movements are natural movements, that is movements that necessitate the minimum of effort for execution; reduce playing movements to a minimum; avoid every unnecessary strain and play firmly though relaxed. Firm, though relaxed playing will at first increase the resistance at the synapses, thus preventing the nervous current from having a free flow to the final movement, then it will strengthen the muscles so that they can accommodate a greater supply of nervous current, thus enabling the performer to play faster with less effort and less chance of perpetrating the fault he is trying to avoid.

Now let us discuss the ambitious though untalented student, who works assiduously. In his case the flow of the nervous current through his nervous system is hampered by increased resistance at the synapses. He may be able to read the notes perfectly, he may know everything he wants to do yet be physically hampered when performing. In the accompanying chart there are nine valves any one of which has the power to shut off the flow of water through the hose, as it were. That student must first discover which valve is causing the trouble. He must learn which valve is closed and then he must open it. One might say, "It may be easy to open a valve when connected with a garden hose, but how can we open a valve that we know nothing about nor where it is?" It is quite simple to learn just where the trouble is if we investigate along certain lines. If we can read the notes with ease, we know that the trouble can not be with our eyes and with all the connections and synapses from the stimulus to the neurons in the Visual Area of the brain. We must therefore look elsewhere for the cause of the annoyance. The neural action beginning with the association neurons connecting the Visual and Motor Areas must then be the field for analysis. If we have little difficulty in raising and letting our hands and fingers fall upon any desired key when we look at the keys and guide the movement of the falling arms, we know that the fault is not with our muscular movement but with the association neurons connecting the Visual and Motor neurons, therefore correction should be made in that sphere of the brain. If our arms, hands and fingers find their way to the desired key with little effort and yet fail to fall upon them without an extra expenditure of effort, in other words, if the arms seem to be suspended in the air and refuse to fall when desired, we can draw the conclusion that the trouble can be traced to extreme resistance at the synapses and neurons from the spinal column to the finger tips or muscles.

Overcoming the Faults

Now that we have traced the causes for trouble at their sources, let us discuss the means of overcoming these faults. If the cause is at the stimulus, shown by the fact that we can not read the notes properly, the cure is simple—learn the notes; read them slowly and carefully. Repeat every reading a great many times until that part of the work has been mastered. The fault at this junction is not very prevalent. If the fault is with the neurons connecting the Visual and Motor Areas of the brain, then the only solution is SLOW, CAREFUL practice. A great many repetitions of every movement is

(*Continued on page* 28)


Values of Synapses
Stimulus
Sensory neurones in the Eyes
Optic Neurones connecting Sensory neurones in the eyes
Neurones in thalamic region in the brain
Association neurones connecting Visual area and thalamic Regions in the brain
Neurones in Visual area of the brain
Association Neurones connecting Visual and motor areas of the brain
Neurones in motor areas of the brain
Motor neurones extending from motor area of brain to Spinal column
Motor neurones extending from spinal column to muscle
MUSCLES

Margaret Anderton's Confab Corner

HOW the Staid Johann Sebastian Bach Left His Eisenach Home to Cavort in Gay Paris, and What the Visit Did to His Music—Some Helpful Hints from Readers

MONTH'S MESSAGE

"Men of talent alone should compose music; others should work—and wait until the light of a perception shines upon them."—*Moscheles.*

"A Musician who wishes to think correctly when composing should have Melody and Harmony *simultaneously* in his mind."—*Bach.*

TWO rather wise pieces of advise are here. One from a native of France, another from Saxony, and in the case of Bach, (this is the anniversary of his birthday some 239 years ago) there is especial significance in the quotation, for this great, solid musician builded an architecture of music of such strong simplicity, real blocks of the solid stones of enduring music thought, that he seems a veritable pyramid amid the alkali plains of musician wanderers and seekers.

* * *

With this still rather new twentieth century of music composers there seems really rather a tendency among the brilliant music-brains of the present day who *zip* out sparks of new music composition, to interpret the old biblical "Behold I make all things new," as meaning make all things *startling,* and *novel,* and—fast as you can.

Be Not Ultra, but Keep Out of Ruts

There is a happy medium in music, just as in life, twixt the two extremes. To see all sides of life—as also music, and to find out "what the other fellow is doing," is a very good thing to do. The strong, stable music-maker gets a bit of a livening jostle, and is apt to benefit, mostly because he has the developmental habit of *silently studying everything* he listens to, whereas the "weak sister" among our music-makers is apt to cackle madly if he gets a *sobering* jostle.

Sober Old Bach Goes to Gay Paris

Just all that happened when our stolid old Johann Sebastian Bach went off alone on a trip to *gay Paree* no one was told. That he left his good *Frau* and his twenty children *behind* him in the simple sobriety of their Eisenach home, while he exchanged the gentle diversion of meditative strolls in his walled-in Saxony garden for the giddy whirl of the Paris dance-halls is quite certain.

Whether he "shook a foot" as he watched the wild abandon of the dancing of the *sarabande* which at that time was scandalizing a not easily shocked Paris, we know not! But, that the *music* of that wild dance, imported from the court of Spain, and changed into a mad riot of licentious *speed* by a certain element of the Parisian fashionable and otherwise life, "got under the skin" of our grave Bach, is *very* certain.

Bach Came Home and Wrote Dance Music

Think of it! This organist, this writer of church music, of fugues and counterpoint, of Masses and chorales, turned around and wrote—jigs (Giga—the same thing) and Bourrées, and Sarabandes! But *such* Sarabandes!

Is it not wonderful how a stately thing of perfect classic and enduring beauty can evolve from that which has become coarse and noisy, when the *master hand* takes hold of it, and bringing brain stability to bear, lifts it from the mud and scum of things into something of the enduring delight of the classic, as exploration among the dance-music compositions of old Johann Sebastian Bach reveals to us today. One's mind leaps involuntarily to the present "ragging" and "jazzing" vogue, one waits expectant for a future possibility that this *too* may be lifted from the present music scum and mud of things, or at any rate thus hopes your optimistic

MARGARET ANDERTON.

Morning Prayers in the Family of J. S. Bach
(From the Painting by T. E. Rosenthal)

PRACTICAL EXPERIENCE ARTICLES FROM OUR OWN READERS

THERE is nothing quite so gratifying to this department as the quality as well as the number of the letters which come to your editress each week, embracing as they do a vitality of interest in the MUSICIAN pages. The variety and scope of the subjects upon which our advice is sought, and the information we gather and pass on about things musical, in the course of one short month, would surprise you, could you glimpse into our mail bag. Much of this correspondence is under seal of confidence, of course. The idea behind our MUSICIAN is sincerity of purpose and helpfulness in a broad catholicity of musical interests. We aim for quality rather than quantity on our pages. In the music we present each month for your singing or playing, again quality is what we strive for, and perhaps that is why we are constantly making so many new friends, and they, too, are *friends of quality.*

As you, my readers, know, this department does not confine itself to any one phase, but is for *all* instruments and *all* music activities. For this reason, I would ask the thinking attention of all our voice teacher and voice student readers to the following extract. It is just a *brief* extract from a letter I am not at liberty to quote in its entirety, but the writer will forgive this much, being made public for the object is to gain more light upon this matter of correct breathing which is so vital to all singers, and which, done without complete understanding or not in the correct way, spells irreparable disaster to so many promising singers.

It will be a distinct boon for some of our readers who specialize in the "Singing Instrument" to write us just which is the wiser breathing way, and why, and what they themselves do about it generally. Here follows—

"I have recently been made to change my method of breathing. This now method is not abdominal, but I am to make the dia-

phragm expand as the breath is let out. The previous way I was taught had always been to let the abdomen and diaphragm expand as the breath is taken in, and, of course, contract as the breath leaves. Which way is best, and which way is right?"

Those who write their views will kindly add whether they are willing to be quoted by name, or prefer to remain anonymous. Probably a great many students are puzzled over this point.

* * *

Your usual length of "message editorial" is shortened to make room for the following articles contributed, this time as it happens, by two fine earnest pianists who are teaching the young idea to shoot, and for which we have long been trying to make room on *Confab pages.* One comes from Redlands, Cal.; the other from Washington, D. C.

Foundation Work for Bach Playing

H. Grace Eaton of Redlands, Calif.

PERHAPS the strongest feature of my foundation work lies in the work we do on the "Two Hundred Short Canons" by Kunz. At present I have twenty-five boys and girls using them. I have in my teaching notebook a chart which shows at a glance just how far along each one is and how rapid the progress is. The competition is quite keen between various groups, and this helps keep up the work.

For independence of thought and phrasing, these canons are wonderful, and, at the same time, observation of everything on the page is learned. No child expects to leave a canon till it is perfect, and many like them very much (after getting broken in to them).

All the other work is benefited, especially Bach. All my pupils like Bach except one high school girl who had to take it before I thought she was ready, since the course demanded it.

Answers to "A Knotty Problem"

"CAN ONE BECOME SELF-TAUGHT IN MUSIC? (See January Musician.)

Reply sent in by Georgia Foster, Stanford University, California: "Some persons are able to accomplish more than others in self-instruction. One cannot become a master of music through himself. Man cannot get along without man, and though he may have many books on the subject, and the best of music exercises and compositions to work on, still something would be lacking—that *great something* that cannot be printed in books, which has been handed down from master to master."

Another response from "Excelsior," Chicago, Ill.: "Dear Miss Anderton — Please don't print my name—you know it, that'll do, and *you* know how I came to turn to music. *Can one become self-taught in music?* Surely one can. Some can't, because they won't *dig.* Lots have to 'dig in' before they learn anything. It seems as if learning life and learning music aren't so different. A great teacher helps a heap to learn more and *faster,* but if you can't have a teacher, get some good books and *go to it,* says—*Excelsior.*"

"Can one become self-taught in music? With the excellent courses and instruction books, and with some of the simpler instruments, one might think so. The trouble is without any teacher one is apt to exaggerate the instructions, or mistake them, and so go wrong. But with some of the shockingly bad teachers in some parts of this country, who just bluff and pretend a knowledge of music and teaching they do not possess, then, I say, it is much better to *be* self-taught than get wrongly taught, and then have it all to undo.—*M. Woodwarde, Bennington, Vt.*"

Famous Musicians Born in March

March 2, Sir George Macfarren, R. A. M.
March 2, Smetana.
March 10, Sarasate.
March 11, Carl P. E. Bach (son of J. S. B.).
March 12, Guilmant.
March 14, Johann Strauss.
March 16, Willy Burmeister. (Concertizing this season.)
March 17, Rheinberger.
March 18, César Thomson.
March 19, Nellie Melba.
March 21, Johann Sebastian Bach.
March 21, Norma Neruda (Lady Hallé).
March 31, Joseph Haydn.

It is suggested that with such an unusually long and varied list of musicians whose birthdays fall in March, that the studios and schools vitalize and focus upon this fact. On the last Monday students might bring in some interesting facts and data independently gathered, about each one, and tell it to the rest. This excellent plan has been, and still is being, carried out by some half-dozen of our better private schools, and in three of the private studios at Carnegie Hall, New York, with excellent results. Of these, the Musician has actual cognizance, and no doubt our readers could tell us of more.

Regarding the Music in the March Issue

TO increase the usefulness of our music pages this month's issue contains eight pages of specially engraved and lithographed music, using a considerably larger page size, capable of carrying double the former amount of music per page. Binding the music in the center of the issue also makes it possible for those who so desire to bind the reading matter and the music pages separately at the end of the year. This will be found doubly important since many of the compositions found in the pages of The Musician are not readily to be secured in any other form.

In Bohemia, by Gaston Borch.—This graceful piano composition in the form of the classic minuet will prove a desirable teaching piece for the latter part of Grade III. The irregular blending of legato and staccato in both hands, particularly the right hand, offers a suggestion of interesting contrasts which will be further enhanced by attention to phrase grouping and to dynamic shading. The accompaniment figure to the second subject should be played with a quiet hand, despite the expansions and contractions of the hand. A delicate treatment is required with no exaggerations, the damper pedal used with great discretion.

A Modern Bach Suite.—Observing the anniversary of the birth of Johann Sebastian Bach this month, it is appropriate to recall his supreme service to music in almost every branch. His organ fugues, his six violin sonatas, the well-tempered Clavicord, are only three of the high spots in a lifetime filled with storm and strife and productivity. An interesting family picture is shown in the collection of smaller pieces joined together under the mystifying title of "a modern Bach suite." It is modern only in the triple sense that it is a contemporary compilation, that it does not conform to the classic requirements of the suite form but is a loose joining of separate movements after the style of the modern suites, and that Bach's mastery of counterpoint enabled him in his age to discover and utilize almost every device which enters into modern composition, and thus entitles him to the appellation of "the perfect modernist," the Ponce de Leon of eternal freshness of youth and musical charm. Anna Magdelena was a second wife and her note book testifies to the interest Johann devoted to the furtherance of her clavicord study, containing many simple pieces which are just as helpful to the Anns of today as they could have been on the day they were sketched in Anna Magdelena's note book. Several musical sons left further testimony of their own regarding the unfatiguing industry of their father as a teacher as well as an organist. Carl Phillipp Emmanuel, who was perhaps the most celebrated of his several sons, is represented by a Minuet movement, as is Johann Christoph, a son by Anna Magdelena. The several minuets are contrasted in character and in Keys, and the Suite closes with a virile Bourrée, which though not difficult is typical of Bach in his best moods.

Would God I Were the Tender Apple Blossom. — The joining of the beautiful poem of Anna Hickson to the traditional Irish Tune from County Derry is so universally approved that this new harmonization will be received with enthusiasm. Its simplicity enhances the lyric charm of the melody, and the harmonies while modern—as modern as Bach—are so in keeping with the spirit of text and tune that they would almost pass muster with the late Saint Saëns, whose pet aversion was the harmonization of folk melodies which he insisted should always be sung in unison and without any accompaniment.

The Dove.—Lovers of folk melodies will be further delighted to have this gem of Serbian folk music which dates from the seventeenth century. Of unusual interest is the construction of the verse which consists of the three phrases of three measures each.

The Sentinel Star, by Johannes Brahms. — The celebrated Lullaby which Brahms wrote for the children of Robert Schumann is here found in a version which contains the complete melody in the accompaniment, and to which has been adapted a new text.

Reverie, by Eduard Schütt.—This transcription for pipe organ is of an excellent and popular salon piece for piano, which is so adapted as to make a useful organ number suitable for a variety of occasions. The arrangements is not difficult and is such as permits a registration that will utilize to the utmost whatever tonal variety is available in the individual instrument. It suggests largely the use of strings and solo reeds on the Swell (I), soft flutes on the Choir (III), and the heavier flutes and mixtures of the Great (II), with a climax which can be built up to the full Great with couplers.

Piano Songs with Words, by Mortimer Wilson.—The two pieces under this unusual classification are equally useful as songs or as piano pieces. They are arrangements of four-hand pieces in which in the original version the upper part is of the simplest possible character, with an ingenious and musical Secondo, and intended for pupil and teacher. The words were added as a key to the phrasing. In the present form their charming melodic value is given added usefulness.

Finding Vocal Truths in Teachers' Courses

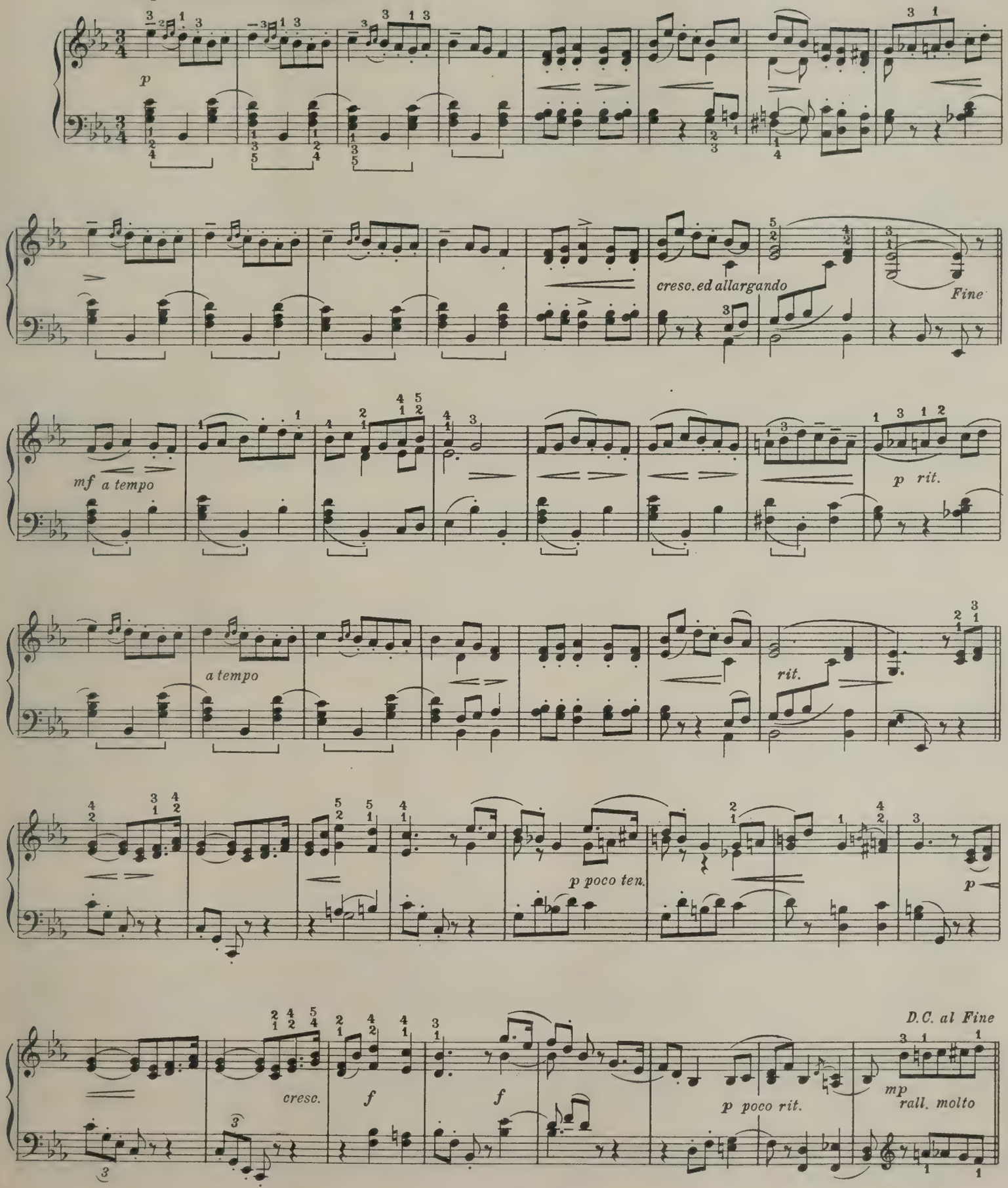
Another teachers' session at the Stephens Studios, came to an end in January; a session filled to capacity with new development ideas, and vocal inspiration. The finding of new avenues of wisdom and new and vital scientific facts concerning the voice and its unlimited possibilities.

The demands made upon the vocal teacher are great, the responsibilities are heavy, yet all of the demands may be met with real truths if he will seek diligently. Quoting Mr. Stephens, "It has been my privilege to take part in the working out of many voice and life problems, in the twenty-five years of executive devotion to the voice subject, and I am more and more convinced of the need of constant specialized research on the part of the teacher. Until a person becomes the possessor of a truth, he is not worthy of the title of teacher, and by the same principle the pupil himself earns the right of the title of teacher as soon as he becomes the possessor of a truth. That is one reason why the gathering of teachers and singers at the regular special sessions produce so thorough-going and amazing results—results that can be seen and recognized instantly. We need more constructive research and more constructive teaching."

IN BOHEMIA

Tempo moderato di minuetto

GASTON BORCH



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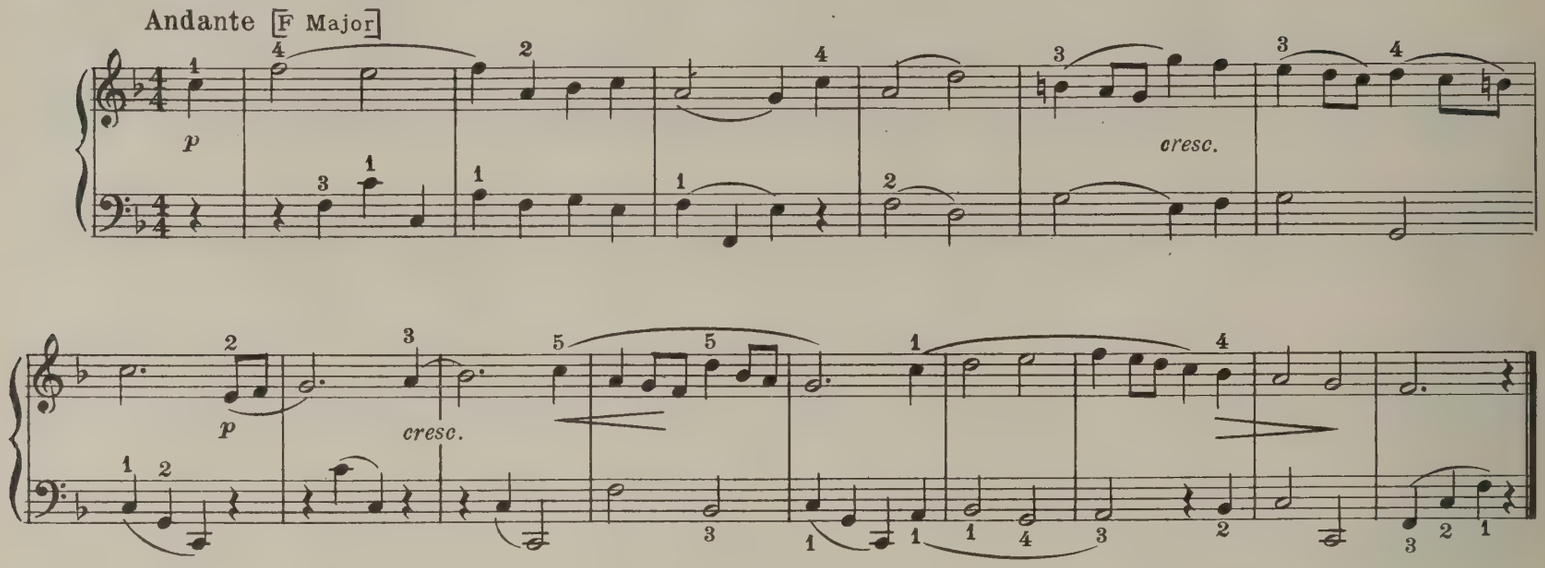
A MODERN BACH SUITE

SONG, from Anna Magdalene's Notebook

J. S. BACH

Andante [F Major]



MINUET

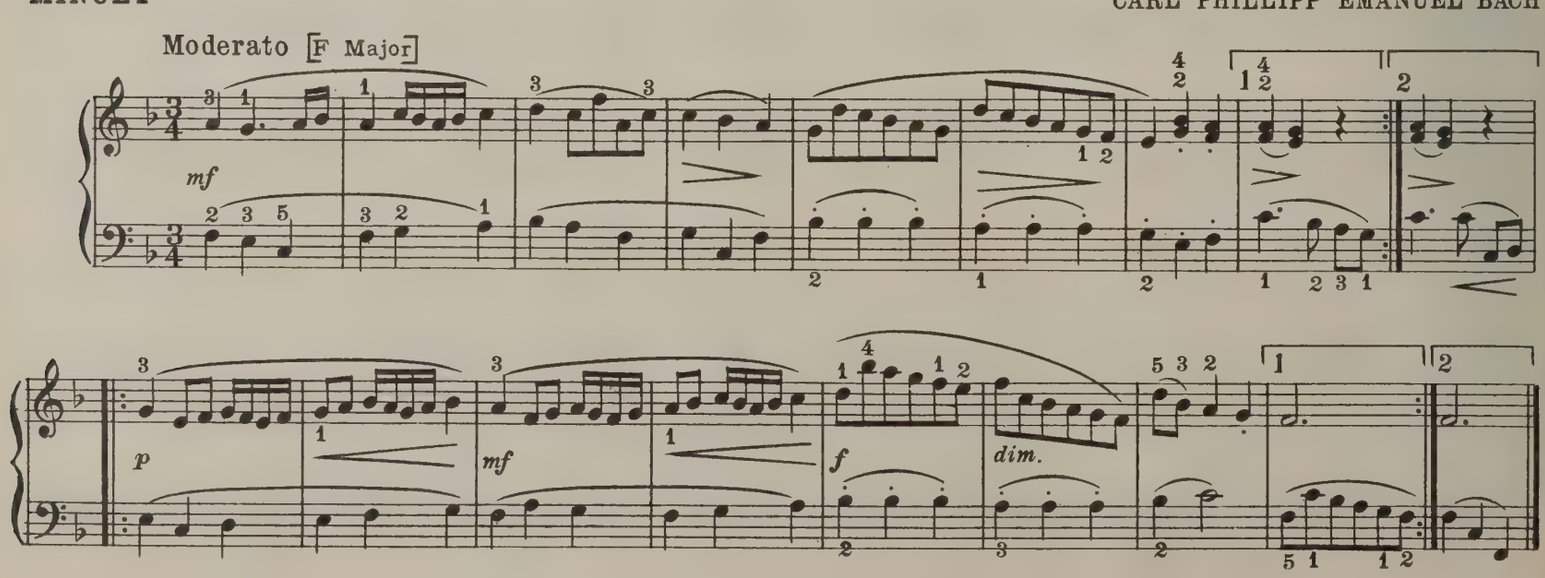
CARL PHILLIPP EMANUEL BACH
(Fourth Son of J. S. BACH)

Adagio e mesto [F Minor]

MINUET

CARL PHILLIPP EMANUEL BACH

Moderato [F Major]



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MINUET

J. S. BACH

Andante e semplice [D Minor]

MINUET

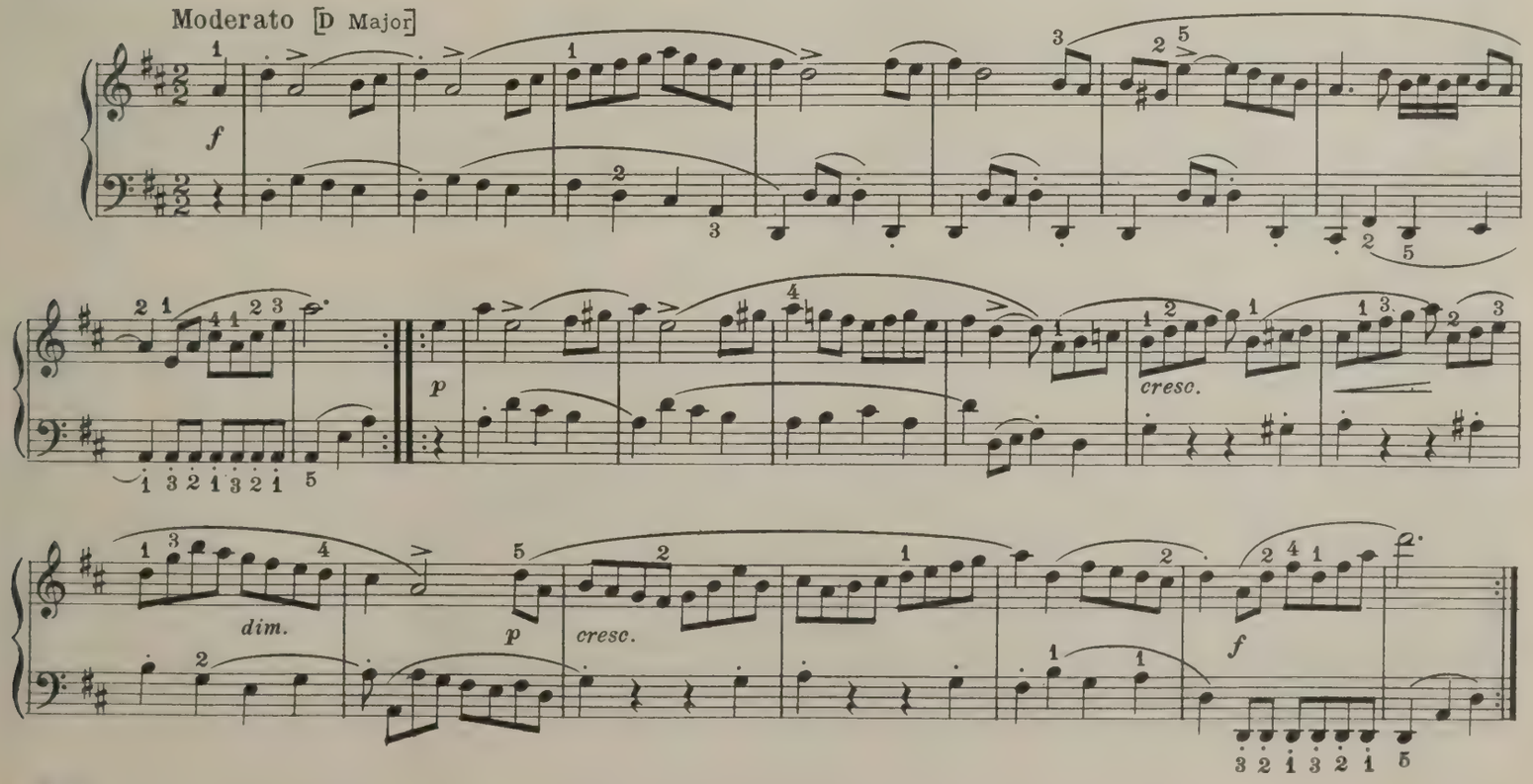
JOHANN CHRISTOPH FRIEDRICH BACH
(Ninth Son of J. S. BACH)

Allegretto [D Major]

BOURREÉ

J. S. BACH

Moderato [D Major]

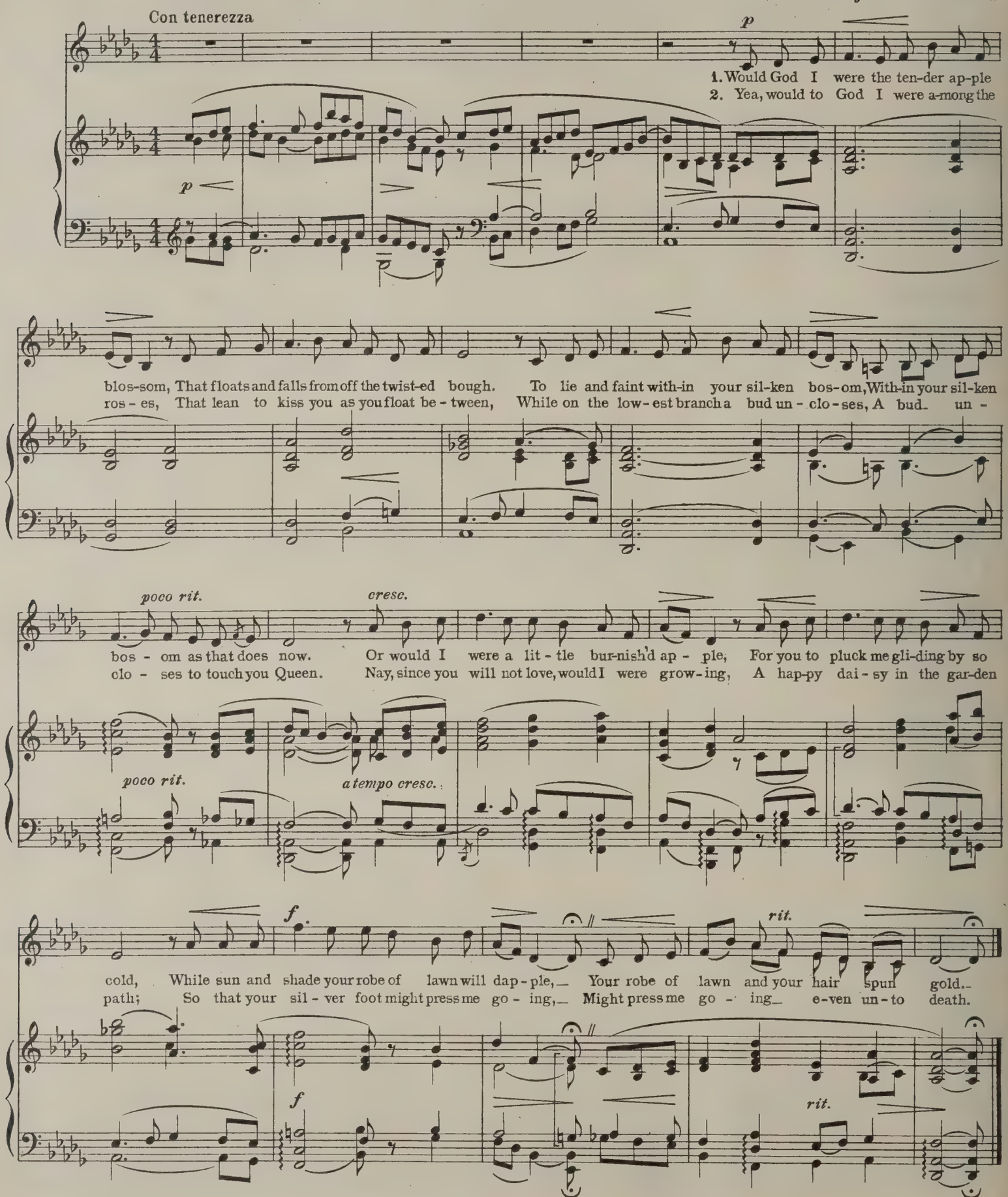


WOULD GOD I WERE THE TENDER APPLE BLOSSOM

IRISH AIR FROM COUNTY DERRY

KATHERINE TYNAN HINKSON

Harmonized by Mortimer Wilson


Con tenerezza
p
1. Would God I were the ten-der ap-ple
2. Yea, would to God I were a-mong the
blos-som, That floats and falls from off the twist-ed bough. To lie and faint with-in your sil-ken bos-om, With-in your sil-ken
ros-es, That lean to kiss you as you float be-tween, While on the low-est branch a bud un-clo-ses, A bud un-
poco rit.
cresc.
bos-om as that does now. Or would I were a lit-tle bur-nish'd ap-ple, For you to pluck me gli-ding by so
clo-ses to touch you Queen. Nay, since you will not love, would I were grow-ing, A hap-py dai-sy in the gar-den
poco rit.
a tempo cresc.
f
rit.
cold, While sun and shade your robe of lawn will dap-ple, Your robe of lawn and your hair spun gold.
path; So that your sil-ver foot might press me go-ing, Might press me go-ing e-ven un-to death.
f
rit.

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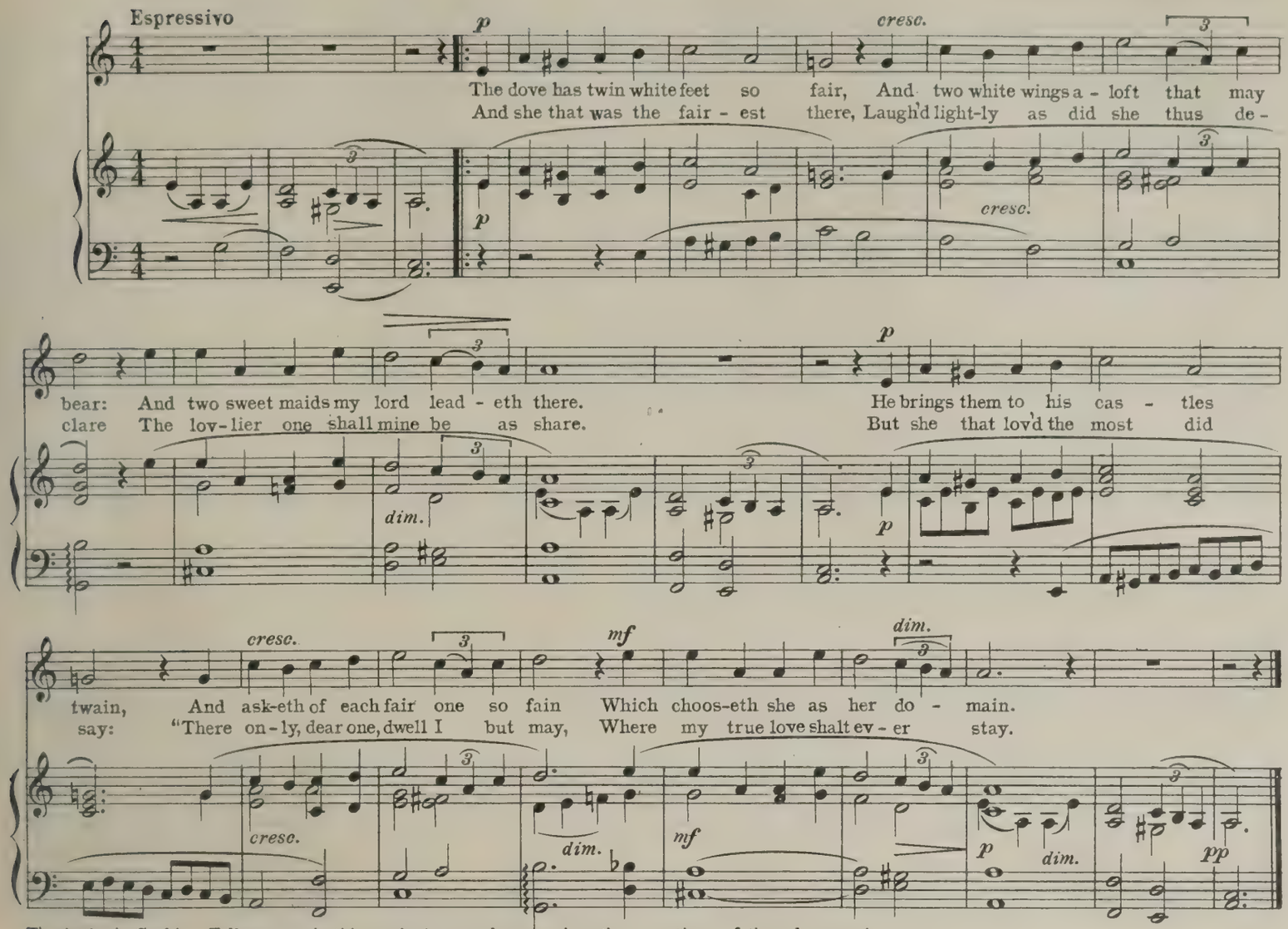
THE DOVE

SERBIAN FOLK SONG


Espressivo
p
cresc.
The dove has twin white feet so fair, And two white wings a - loft that may
And she that was the fair - est there, Laugh'd light-ly as did she thus de-
bear: And two sweet maids my lord lead - eth there. He brings them to his cas - tles
clare The lov-lier one shall mine be as share. But she that lov'd the most did
dim.
twain, And ask-eth of each fair one so fain Which choos-eth she as her do - main.
say: "There on-ly, dear one, dwell I but may, Where my true love shalt ev - er stay.
mf
pp

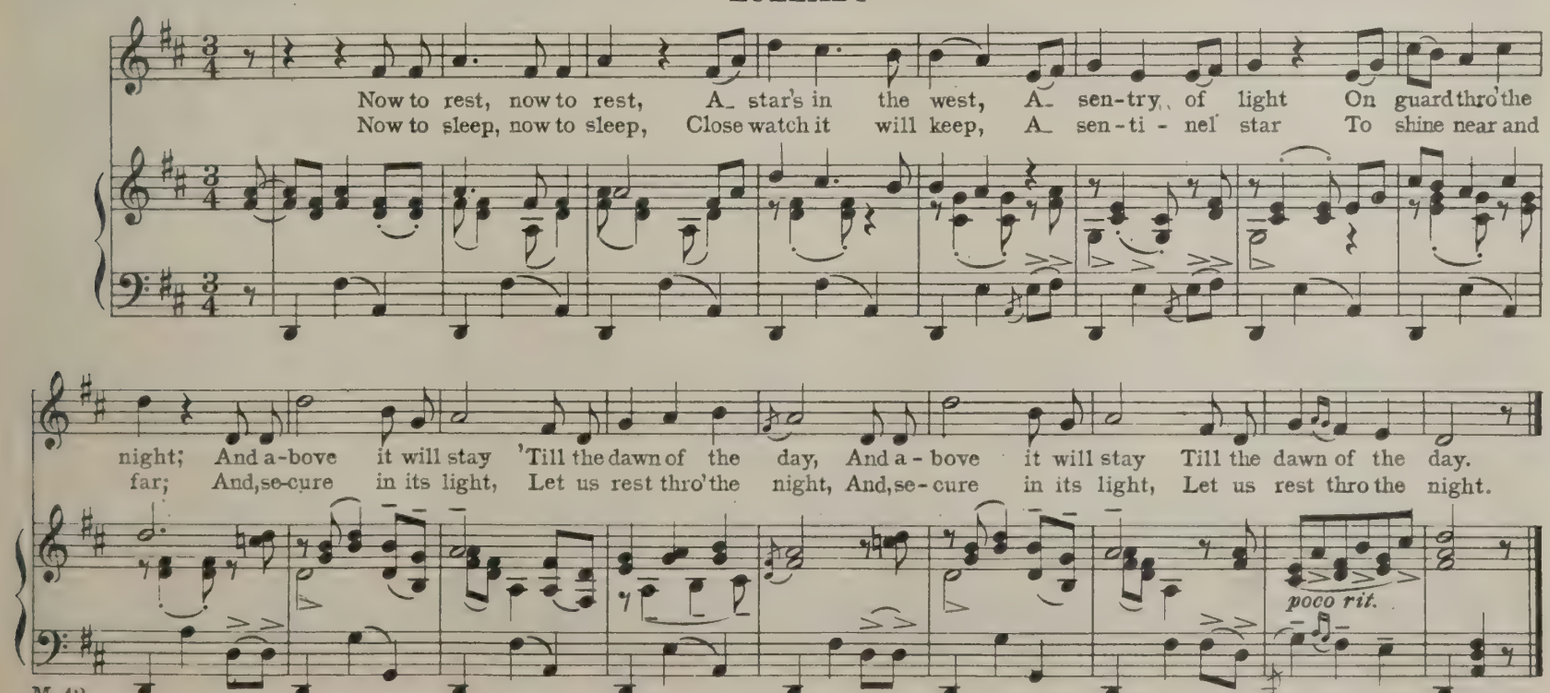
The rhythm in Serbian Folksong as in this ancient example comprises three sections of three bars each.

THE SENTINAL STAR

LULLABY

EDITH TILLOTSON

J. BRAHMS


Now to rest, now to rest, A star's in the west, A sen-try of light On guard thro' the
Now to sleep, now to sleep, Close watch it will keep, A sen-ti - nel star To shine near and
night; And a-bove it will stay 'Till the dawn of the day, And a - bove it will stay Till the dawn of the day.
far; And, se-cure in its light, Let us rest thro' the night, And, se - cure in its light, Let us rest thro the night.
poco rit.

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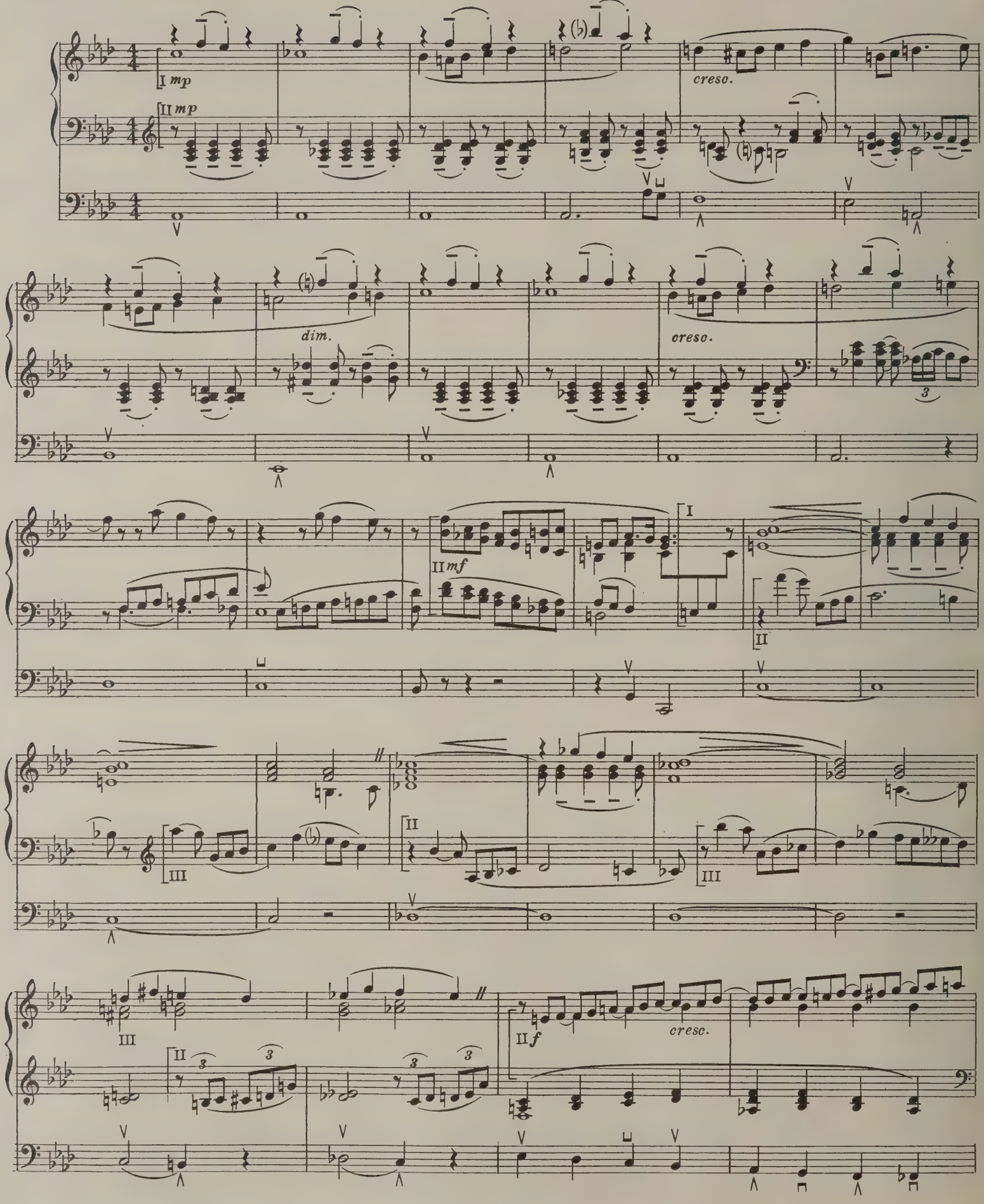
Pipe Organ

REVERIE

Transcribed by N. de Vore

EDW. SCHÜTT, Op. 34, No. 5



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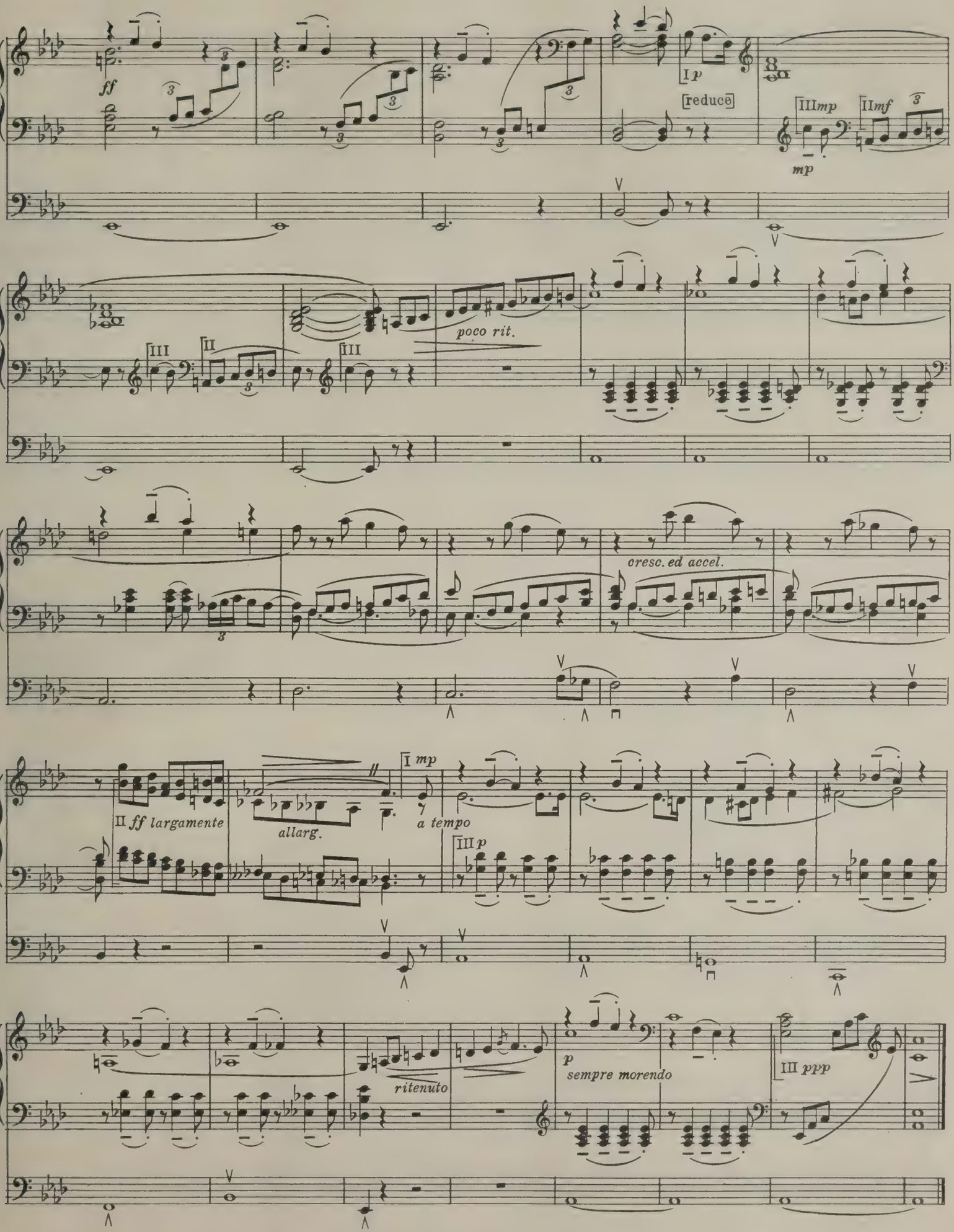
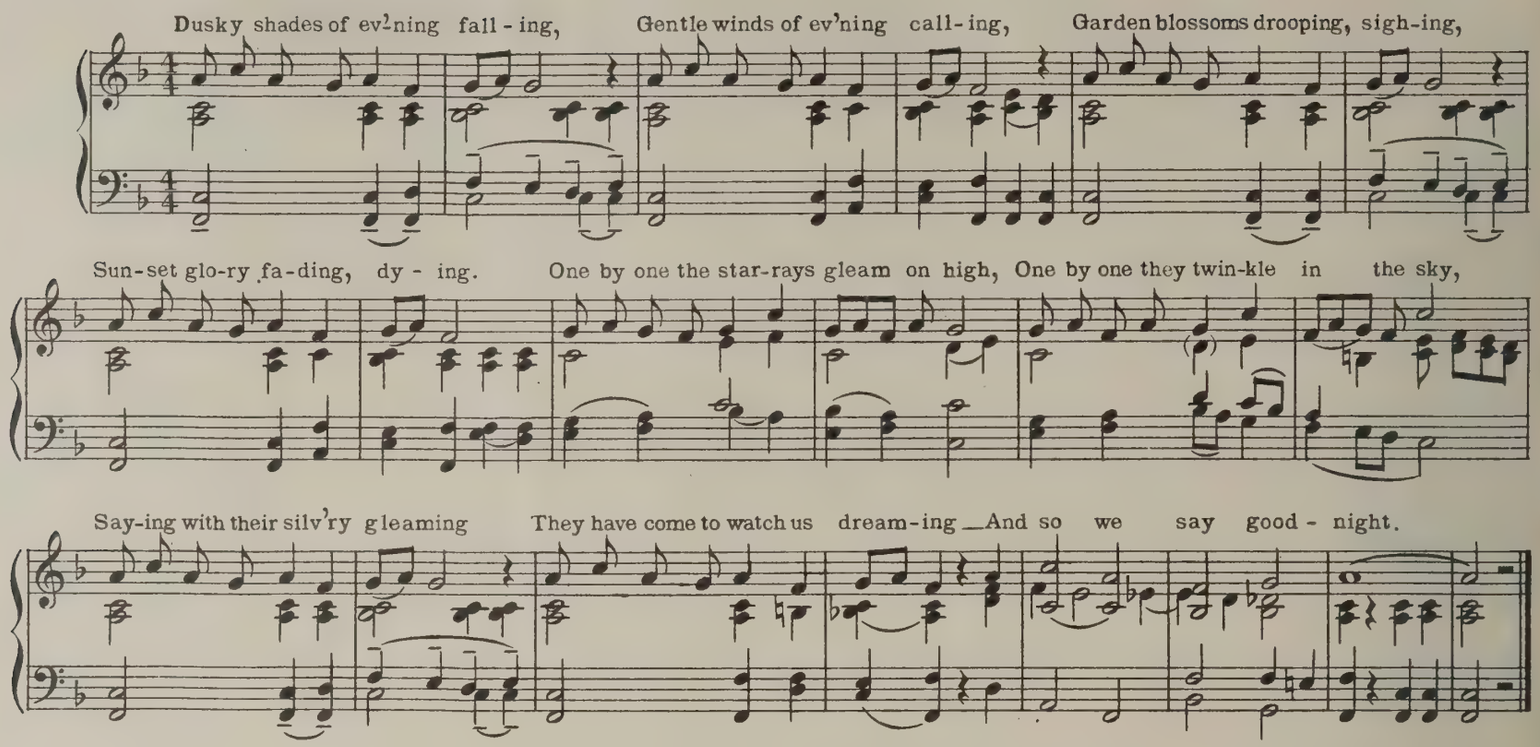

ff
I p
[reduce]
III mp
II mf
mp
poco rit.
III
II
cresc. ed accel.
II ff largamente
allarg.
I mp
a tempo
III p
ritenuto
p
sempre morendo
III ppp

A SONG OF EVENING

EDITH SANFORD TILLOTSON

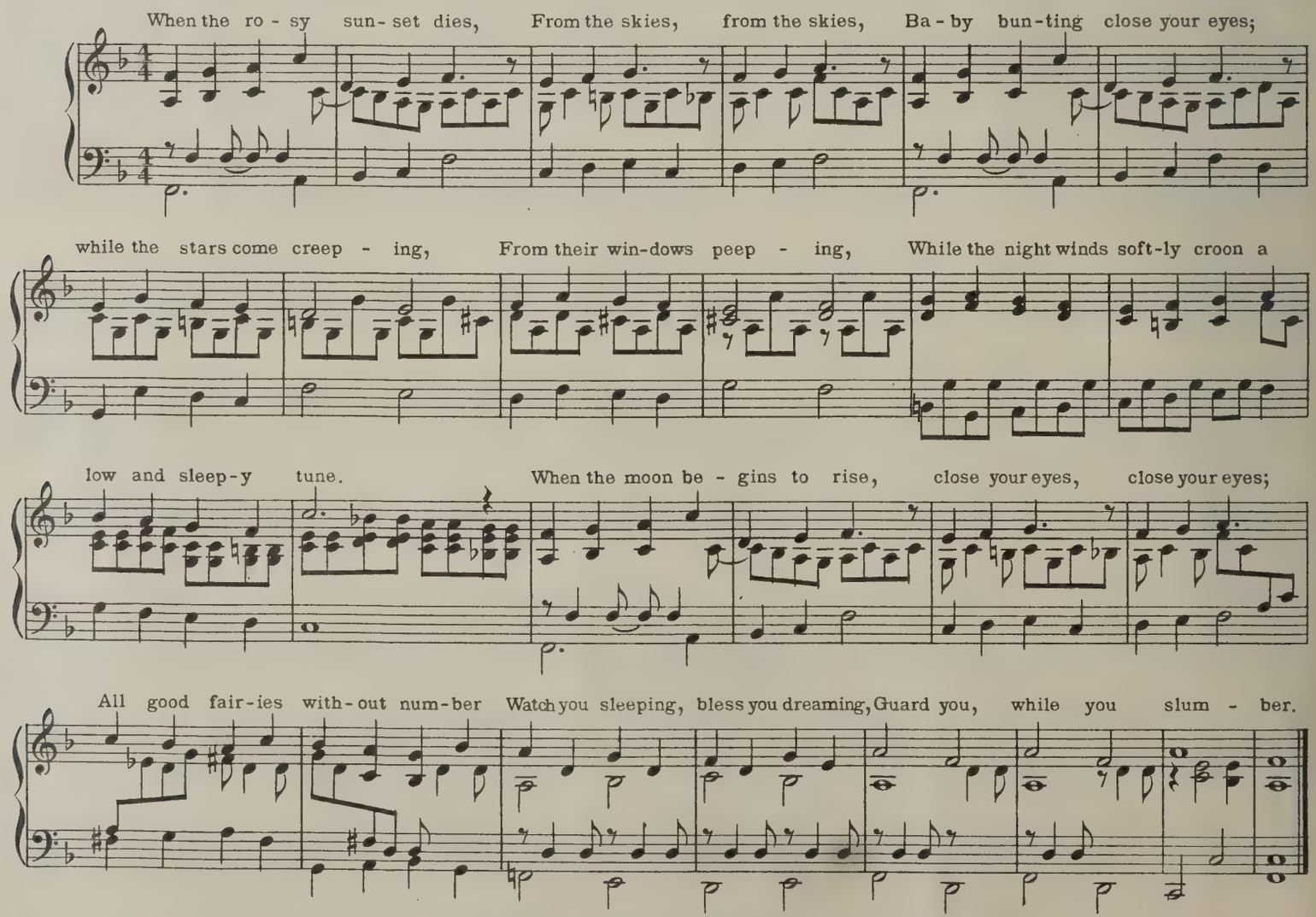
MORTIMER WILSON


Dusky shades of ev'ning fall - ing, Gentle winds of ev'ning call - ing, Garden blossoms drooping, sigh-ing,
Sun-set glo-ry fa-ding, dy - ing. One by one the star-rays gleam on high, One by one they twin-kle in the sky,
Say-ing with their silv'ry gleaming They have come to watch us dream-ing And so we say good - night.

SLUMBER SONG

EDITH SANFORD TILLOTSON

MORTIMER WILSON


When the ro - sy sun - set dies, From the skies, from the skies, Ba - by bun-ting close your eyes;
while the stars come creep - ing, From their win-dows peep - ing, While the night winds soft-ly croon a
low and sleep-y tune. When the moon be - gins to rise, close your eyes, close your eyes;
All good fair-ies with-out num-ber Watch you sleeping, bless you dreaming, Guard you, while you slum - ber.

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Harriette Brower's Page for Pianists—

THE Golden Age of Piano Playing—Thoughts on Modern Music—A Torch Bearer for American Music—Lessons to Be Learned from Recent Piano Recitals

WE hear it said sometimes that the days of Liszt and Rubinstein formed the Golden Age of piano playing. Let us consider that statement a bit. It is true that forty or fifty years ago Liszt towered above other performers of his time in technique, brilliancy and magnetism. He sponsored a number of talents, some of whom are with us today. Contemporary with Liszt was Rubinstein, also a conquering artist. Others of that epoch were: von Bülow, Chopin, Thalberg, Moscheles, De Pachmann, and so on.

Today the loss of Liszt can be made up through Paderewski, mentally and emotionally as big an artist, with a technique—according to the best judgment of musicians—fully equal and probably surpassing that of Liszt. Instead of Rubinstein we have Josef Hofmann, a completely equipped and gifted artist. Then think of the riches we have in Rachmaninoff, Bachaus, Friedmann, Rosenthal, Siloti, D'Albert, Gabrilowitsch, Dohnanyi, Hutcheson, Bauer, Grainger, Friedberg, Lamond and others. De Pachmann is with us still and among the younger generation we have splendid, sturdy players like Levitzki, Nikisch and a host of others ambitious to reach the top. There are women pianists, too, who stand very high—Novaes, Hess, Goodson and others following in their footsteps. When we consider all these, it would seem the Golden Age of piano playing is here and now!

* * *

Ultra modern music has a delightful exponent in Marion Rous, who gave a lecture-recital during the month, entitled "What Next in Music." Miss Rous explained, for the benefit of the layman, that the modernists do away with the former idea of preparation for a chord or harmony and its resolution, for they hold that all tones are created free and equal; there are no prominent or leading tones, and dissonances are thus done away with. In her many humorous and witty remarks about the modernists and their music, one felt the charming speaker was having her own little jest at their expense, and many of the listeners smiled with her in approval. When she quoted some authority as declaring that "Stravinsky was the Bach of modern music," a few handclaps from one corner of the hall registered assent.

It requires a certain quality of tone and style of technique to play ultra modern music. There must be much lightness of touch, fleetness of finger, velocity and contrast of tone. Miss Rous has all these. Her movements are very graceful, so is her style. The terrors of inanity and cacophony found in this music, seem to flee away under her light, caressing touch. On the other hand a big, emotional style is not needed for this sort of music, for it does not express depth of feeling; it is not meant to.

Miss Rous began with a "Piano Piece," by Schoenberg; then followed The Cathedral, by Ornstein, Bear Dance, by Bela Bartok (described as a very reluctant bear, dancing to a fiddle woefully out of tune), and various pieces by the French "Six." Instead of the "Three B's" of a former period, she said, "Three S's" ruled modern music (Schoenberg, Scryabine and Stravinsky). Of Scryabine the Poem, Op. 71, No. 2, was played; of Stravinsky, "Ragtime," Prokofieff-Syarcasme, Op. 17, No. 3; Goossens' Dance Memories and Marionette Show. Lord Berner's "Funeral March for a Rich Aunt," caused much merriment. Cyril Scott's "In the Forest" seemed sweet and poetical. Percy Grainger's Shepherd's Hey closed the recital and was the brightest and most tuneful of all.

* * *

It is a singular fact that we in America—real Americans, I mean, though patriotic to the hilt about most things American, are often both ignorant and indifferent about native music. We know little about what is being done and care less. Because jazz is a native product (am I right?) and much of it is objectionable, does not mean that all native music is poor and inferior. A while ago, desiring to know what was being done by American composers, I inquired at the largest dealers for catalogs and lists, supposing I could obtain these just as I would those of foreign music. But no, catalogs of American compositions are not yet printed. They will be at some future time, if the ardor for composition continues to increase.

MacDowell, though probably the greatest, is not the only bard who sings our songs; there are others following after. What we need is to find some executants, especially pianists, who are able and willing to travel the length and breadth of our land and bring the native message to our very doors.

One such messenger has been found in the person of Ashley Pettis, who is ably witnessing to the value of American music of the best sort.

Conferring with this young artist on the subject, he said in part:

"I was always interested in new efforts in composition, if they seemed to me of value. Nothing banal or mediocre would attract me, and I could not learn or make my own any composition that did not interest me. As I followed this inclination of mine, one thing led to another, until I really began to make a study of American compositions, and put some on my piano programs.

"About a year and a half ago I was asked to give an entire program of American music in a recital *intime* at Steinway Hall. Shortly afterward I gave an interview to one of the musical magazines, which was headed: 'Ashley Pettis lights the torch in behalf of American music,' or some such title. The die was cast! The vocation had been thrust upon me. I must hereafter stand for American music.

"Subsequently I received letters from all over the country—from Maine to Texas, from California to New York, and still constantly receive them. Composers send me their compositions to look over, some of it published, though much of it in manuscript. Of course, in such a varied quantity, a good deal is indifferent, but some is extremely interesting. As you suggest, I can make several programs of the music I have found worthy: indeed I am working on several such programs already.

"I believe people are beginning to awake to the fact that native composers are really producing worthwhile compositions. I play for clubs and concert courses over the country. It is my custom to send several programs of piano music for them to choose from; among these is one composed entirely of American music. This is invariably chosen in preference to the others. Thus you see I have the work put into my hands; I cannot escape it if I would. In truth I have no wish to do so, for it is a pleasure to do my share for the worthy cause of American composers and native music."

* * *

Perhaps the most towering musical personality heard during the past month was Moriz Rosenthal, whose second recital presented a most interesting program. We did not hear the Rosenthal of the first recital; that one had been cool, glittering and somewhat academic; this one invested everything he did with poetry and passion, with fine delicacy as well as orchestral power. In the Beethoven Appassionata, the slow movement was sung with a wealth of nuance; the others were crisp and rhythmic. The distinctive feature, outside of clearness and beautiful tone, was accent. Every pianist and teacher who listened must have been impressed with the supreme value of accent. It is the life of music, and we teachers cannot stress the subject too strongly and persistently. How shall we do it? We must insist during the early stages, on time-beating, counting aloud, use of metronome and so on. Public pianists may have a good understanding of rhythm, but it takes a master to give outward signs of it, through all the gradations of accent.

But to return to Rosenthal. An exquisite performance of Schumann's Carneval followed the Sonata, in which the romantic spirit had full sway. Then came Chopin, F Minor Ballade, three Etudes and Valse, Op. 42. The Ballade was finely felt and poetical, the études were marvels of fleetness, power and variety of tone. We could have

Vocal Coach

Some of those who have and are now coaching with Mr. Hageman are: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Hara Onuki, Margaret Ober, Marie Rappold, Marcia Van Dresser, Pasquale Amato, Lucca Botta, Alessandro Bonci, Rafealo Diaz, Orville Harrold, William Wade Hinshaw, Herman Jadlowker, Riccardo Martin, Giovanni Martinelli, Basil Ruysdael, Antonio Scotti, Johannes Sembach, etc.

RICHARD HAGEMAN

Accompanist

Mr. Hageman has accompanied the following artists: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julian Claussen, Emmy Destinn, Lois Ewell, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Masson, Claudia Muzio, Nina Morgana, Marie Rappold, Leonora Sparkes, Marie Sundelius, Evelyn Scotney, Pasquale Amato, Mischa Elman, Orville Harrold, Herman Jadlowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efrem Zimbalist, etc.

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wished the one in thirds could have been a bit slower; it flashed before us for a moment and was gone. There were many encores, Chopin's F Minor Etude, Henselt's "If I were a Bird," Poldini's "Dancing Doll," Liadoff's "Music Box," and a Scarlatti Sonata among them.

Ignaz Friedman scored a triumph in his "All Chopin" recital. He delights in delicate, ethereal effects, though he has plenty of power where it is required. His special trait seems to be exquisite refinement of style, with endless variety of nuance.

Why do not more pianists use the Polonaise, B flat major, which Friedman placed at the beginning of his list? It is charming and has the true spirit of the Polish national dance. All players are now using the Etude in C, Op. 10, No. 7, where formerly it was neglected. A splendid study in light staccato. The Sonata in B Minor, which has been heard so frequently this season, was nobly set forth; so was the F Minor Fantaisie, one of the most beautiful compositions ever conceived. How I wish artists would take the first page a bit slower, so it could mean more to the listener. No one does except Paderewski. Are the rest afraid of being called sentimental by the critic? Among Friedman's encores were: Chopin's Etude in thirds, and Henselt's "If I were a Bird."

Ignaz Friedman

* * *

Dohnanyi gave his first recital at the same hour that Carl Friedberg played in the other hall. I heard a smooth, well balanced and clean performance of Beethoven's Andante Favori and Sonata in C, from Dohnanyi, and then, going to the other hall, listened to Friedberg's expressive and finely felt playing of Chopin's Sonata in B Minor, the Fantaisie in F Minor, Valse in A flat and Polonaise Op. 53 (it was an "All Chopin" program). There is an emotional earnestness and sincerity in all this pianist does, which set his work a little apart from others. Among the encores was the Nocturne in A flat, Op. 41, seldom played. Huneker called it "Fieldlike." As Dohnanyi played it, it sounded refreshingly *new* and sympathetic.

* * *

Levitzki gave a second recital, playing to a full house in the large hall. He was in fine form and, outside of a few places, where in long pauses he seemed to lose the thread of the discourse, his Chopin playing was very enjoyable. It is noteworthy that pianists with highly developed technique, are often at their best in the études of Chopin. Levitski played Op. 10, No. 7, the études in Sixths and Thirds, with great velocity and élan, and was obliged to play each one twice, besides adding several other études as encores. In fact he gave almost another whole program after the first was finished. Even after many people had left, some one called for the March Militaire—Schubert-Liszt, and he obligingly complied.

* * *

Katherine Bacon, of whose admirable work I wrote recently, gave a "second and last" recital, with this program: Brahms Sonata, Op. 5; Chopin, 24 Preludes; Debussy, Children's Corner, and Etude in form of a Valse, by Saint-Saëns. This was a pretty big task, even for a veteran. She carried it through with commendable zeal, giving as one of her encores, the Mendelssohn-Hutcheson Scherzo from "Midsummer Night's Dream" one of the best things of the evening.

Victor Wittgenstein's annual recital revealed the fact that the pianist had advanced much in his art since earlier recitals. His playing of the Schumann Carneval contained many interesting points, also the Ravel Sonatine.

Ernest Hutcheson's program for his second recital was an unusual one, since it brought to hearing a whole opening group of Mendelssohn. Why do not artists play the Songs without Words? How beautiful they are when well done! Hutcheson gave four, two soft and slow ones, and two rapid ones, the second of these was of course the Spinning Song. The Scherzo and Capriccio, which opened the group, and the Prelude and Fugue, Op. 35, No. 5, which closed it, were new to most listeners. Then came Schumann's Fantaisie Stücke, Op. 12, the complete nosegay of eight pieces, each with the right feeling for its beauty and meaning. Afterwards some Chopin, of which the thrice familiar Scherzo, Op. 31, was a special feature.

* * *

Bachaus closed the month with his first recital. He was in fine, in wonderful form, and went through a long program and many encores with the greatest verve. Bachaus has such consummate control of all his resources; he can drive through a composition with great vim and speed, and yet it will not be dry nor mechanical because of the player's ability to vary tone and tempo. And he is such a master of the principle of relaxed weight yet firmness in the right place, that to watch his movements should be a lesson to all players and teachers. The way he can sing a melody above the most intricate and florid note-embroidery, is another lesson, which every one should take to heart. A unique master of piano playing!

Mention must not be omitted of the work of a gifted girl pianist, yet in her 'teens. Gitta Gradova has already proved in two recitals this season, that she is of the stuff of which artists are made. Her further development will be noted with keen interest.

A Work-Shop for the Making of Opera Singers

(*Continued from page* 11)

their demands. They do not, as a rule, stand upon ceremony. They resort to ridicule when they want to impress. They shout, they denounce, they cajole, they flatter—as the circumstances dictate. And this was the picture that Mr. Saenger unfolded before his aspirants. He gave them just the sort of direction that they would receive in the opera house rehearsal. When they step upon the Metropolitan or Chicago opera stages for their final try-outs—and some of them are destined to do so—there will be nothing novel in the sensations they experience.

The act of "Lohengrin" finished, another group of singers was called from the next room to go through an act of "Faust." Now French was the language.

Marguerite knelt before a chair deftly manipulating an imaginary spinning wheel. *Faust* and *Mephistopheles* were brought forth and sent back many times until their entrance satisfied the exacting director. "These are the things that are difficult," explained Mr. Saenger; "these details of ensemble. It is dead easy to sing arias—but I want you to be perfect in your ensemble. I have witnessed this opera probably a thousand times, and yet I have seen these small things done incorrectly quite as often. But remember, the opera singer of the future must be letter perfect. We are coming to a time when nothing but absolute perfection will be wanted in opera. Now, let's try it again!"

A scene from "Carmen" completed the afternoon's operatic doings. There followed, however, a brief but significant demonstration of gesture.

Twelve of the young women were directed to their places upon the stage.

"Three steps forward!" commanded Mr. Saenger.

Sounds simple, but have you, gentle reader, ever faced a large audience for the first time and essayed to walk across a stage with the easy grace and dignified carriage that bespeak the trained actor? Have you felt your legs quiver beneath you, and suddenly become conscious of the unsightly appearance your progress must disclose to the public before you? Do you know that there are hundreds of ways of walking on a stage—each one the means of conveying a distinctive impression to the spectators? The way your feet fall upon the boards—the poise of your body, the swing of your arms, the tilt of your chin—all these details and many more are mood-conveying sources. I thought of this as the twelve young women took their three steps forward. They knew how to walk on the stage because they had been trained. Following came the gestures for various emotions—love, distrust, hate, joy, and so on. Then the men of the class went through the same ordeal and showed themselves thoroughly equipped in the technique of stage deportment.

A snappy "That is all"—and the demonstration had finished. It impressed me as a common sense workshop in which the practical details of grand opera were met and disposed of just as they would be on the stage itself. The audience was always there—an imaginary audience, it is true, but you could not escape its all pervading presence.

When it is recorded that thirty-three young artists have graduated from this practice stage to the boards of the Metropolitan Opera House, it will be seen that the training has a very distinguished merit. To me, the most significant feature of it all was the liberation it represented from an age-honored tradition that you must go to Europe for operatic preparation. In America we have found the way to do many things that have heretofore come exclusively from the other side. But with opera houses in every town and hamlet abroad, offering training opportunities that were not to be found in America, it has seemed as if ages must come and go before we could compete with our cousins on the other side in the matter of turning out competent opera singers. Here we have had only two opera houses, in both of which the standards are notably high—so high, in fact, that there is neither time nor room for the novitiate; to enter within their sacred portals you must come prepared. Rehearsals, with full orchestra, are expensive luxuries, according to prevailing union scales. The new singer must be ready to go on—must know the routine so well that rehearsals are not needed. "The purpose of this class," explained Mr. Saenger, "is to train singers so that they *can* go on without rehearsals. I shall form a similar class in my new summer school in Chicago this summer. My graduates will be prepared to meet present day requirements. They will be the opera stars of the future."

Anniversary Concert at Institute of Musical Art

The nineteenth anniversary concert of the Institute of Musical Art, Frank Damrosch, director, was given on the evening of Jan. 16. The concert is given each year in honor of the birthday of Mrs. Betty Loeb, in whose memory the Institute was founded by her son, James Loeb, now living abroad. The program included Vivaldi's Concerto in B Minor for Four Violins, played by Lillian Fuchs, Bernard Ocko, Frank Kneisel and Franz Höne, accompanied by a string orchestra under Franz Kneisel; Bach's Partita in E Minor for Violin and Piano, played by Miss Fuchs and Carroll Hollister; two Brahms Quartets, sung by Lydia Tetterman, Lisa Roegne, Ronald Allan and Horace Smithey, and Brahms' Sextet, played by Mr. Höne, Miss Fuchs, Mr. Ocko, Louis Ferraro, Julian Kahn and Phyllis Kraeuter. Among those who attended the concert were Mrs. Morris Loeb, Mr. and Mrs. Paul Warburg, Mr. and Mrs. Felix I. N. Seligman and Felix Kahn

Took Intensive Course Under Percy Rector Stephens

I. Milton Cook of Nashville, Tenn., and Frederick Bailey of Worcester, Mass., who have taken a course of intensive study under Percy Rector Stephens, in New York, have returned to their home cities to continue their musical activities. Mr. Cook is director of school music in Nashville, conductor of the Nashville Choral Society, and director of the vocal department of the Tennessee School for the Blind.

Reviews of the Latest Music

PIANO

From G. Schirmer, Inc.

MANA-ZUCCA. *In the Gloaming,* Op. 58, Grade 3; a tone-picture, in which the "atmosphere" is made by an accompaniment figure in double notes for the right hand.

MCGRATH, JOSEPH J. *Etude Melodique,* Grade 3; the main melody is in the left hand with chord accompaniment for the right; the climax is made by a tremolo of chords in both hands an octave apart.

ORTMANN, OTTO. *Valsette,* Grade 2; an easy, melodious teaching piece.

DAVIES, REUBEN. *Passing Clouds,* Grade 4; as suggested by the title it is an impression in tones, the melody mainly in the left hand with a tremolo in double notes as accompaniment.

SORRO, ENRIQUE. *Recollections of Concepcion,* Grade 4-5; a suite of three numbers: *In the Shade of the Lindens, Flirtation* and *Declaration.* The rhythmic figures and the melodic style are Spanish.

TERRY, FRANCES. *Danse Ondulante,* four hands, Grade 3; useful for the ensemble class.

From Carl Fischer

HUSS, HENRY HOLDEN. *Happy Days* (Nine sketches): 1—*The Fairy Princess,* Grade 2-3; 2—*March of the Boy Scouts,* Grade 2; 3—*The Peter Pan Baby,* Grade 2; 4—*The Old Duchess at the Court Ball,* Grade 2; 5—*Cherry Blossoms,* Grade 3; 6—*The Sicilian Brigands* (Tarentelle), Grade 3; 7—*The Cloud on the Hilltop,* Grade 2; 8—*The Skaters,* Grade 3; 9—*Lake Como by Moonlight* (Barcarolle), Grade 3; excellent teaching material for the early grades.

ZECKWER, CAMILLE. *Columbine,* Grade 3-4; a broad, rich melody mainly in the left hand with a tremolo accompaniment in double notes above

CRIST, BAINBRIDGE. *Nautch Dance (Hindu),* Grade 4; very marked in oriental color and an effective composition for recital use or with screen pictures.

HERZOG, SIGMUND. *Impressions;* Grade 4; six numbers with melodic and rhythmic charm to justify the close study of teachers who are looking for good novelties. Each "Impression" has a short poem to tell the story or suggest pictures for use in interpretation.

LEMONT, CEDRIC W. *In Fourteen Keys,* Op. 26, Grade 2; fourteen short study pieces with technical purpose well concealed in pleasing melody and characteristic rhythms.

POCHON, ALFRED. *Old Haytien Cradle Song,* Grade 4; a melody and rhythm which brings to mind the African origin of many of the inhabitants of Hayti. The accompaniment figures abound in syncopation. It is a colorful novelty for recital use.

PRAHL, EARL VICTOR. *A Third Piano Book* (Old tunes for young pianists), Grades 2 and 3; folk tunes and the easier compositions of some of the classical masters furnish the material for this collection.

YOUNG, FRANCIS. *Beau Brummel Minuet,* Grade 3; contains much octave work for both hands. The themes are pleasing.

MANA-ZUCCA. *The Princess,* Op. 90, No. 1, Grade 4; *A Happy Birthday,* Op. 90, No. 2, Grade 3; *Pierrot and Pierrette,* Op. 91, Grade 3; *Broken Toys,* Op. 92, Grade 2½; excellent and attractive teaching material.

VON BLON, FRANZ. *Jubilee March,* Grade 3½; a march with good melody and strong rhythmic quality.

From Arthur P. Schmidt Co.

KRENTZLIN, RICH. *Rose Leaves,* Op. 72, Grade 3; Light in style and rhythm, and graceful in melody.

NOLCK, A. *Rosabelle* (Valse brillante), Op. 209, Grade 3-4; an attractive number for teaching or recital.

HARRIS, CUTHBERT. *A B C Manuals,* Book A (very easy), Book B (easy); very simple melodies and rhythms. On each page are a few questions to stimulate the interest of young pupils in elementary theory.

From Theodore Presser Co.

Contemporary March Album. Grades 3 and 3-4; thirty marches useful for processions, gymnasium classes and social occasions.

BURLEIGH, CECIL. *Lilt,* Op. 9, No. 2, Grade 3; melodious and animated with a rhythm like that of the saltarelella or the tarentella.

KRENTZLIN, RICH. *La Batterina,* Op. 93, Grade 3-4; melodious and rhythmical in the style of a ballet dance.

From Clayton F. Summy Co.

GOODRICH, FLORENCE A. *Five Canonic Studies,* Grade 2-3; useful for teaching independence of the hands.

CLOKEY, JOSEPH W. *Fireside Fancies,* Op. 29; a collection of seven short numbers for recital purposes. They are descriptive as indicated by titles such as *The Wind in the Chimney, Old Aunty Chloe, Grandmother Knitting.* This indicates the special use of the compositions, for the accompaniment of pictures. They are attractive and not difficult.

GROTON, FREDERIC. *Afterglow,* Op. 40; useful for recital purposes; there is a touch of the modern style in the harmony and the rhythm, 7/8 meter.

SONGS

From Theodore Presser Co.

ASHFORD, E. L. *Light at Evening Time* (low voice); an easy sacred song with an effective climax.

TOURJÉE, HOMER. *God's Love Is Above the Night* (medium voice); in the English ballad style, sufficiently melodious to please a congregation.

WELLS, RAYMOND R. *Serenade.* (high voice, low voice); unpretentious and useful for teaching purposes or parlor singing.

From Oliver Ditson Company

STICKLES, WILLIAM. *The Open Road* (high voice, medium voice); a fine song for use in the studio and big and virile enough for a recital. It is a song for men singers especially.

CONCONE, GIUSEPPE. *Fifteen Vocalises,* Op. 12a (alto); new edition for teachers' use with English texts to make them available as song studies.

From Carl Fischer, Inc.

GABRILOWITSCH, OSSIP. *Near to Thee* (low voice); a concert song of modern form and expression with a fine climax in which voice and accompaniment share.

RUSSIAN FOLKSONG. *Sonia's Song* (medium or low voice); the melody and rhythm are typically Russian, the harmonization is by Arensky and the arrangement for the voice by Siloti. This will make an effective number for a folksong program.

From Hinds, Hayden & Eldredge, Inc.

COLEMAN, HUGH. *Smiling Eyes* (medium voice); in the sentimental ballad style with a melodious, pleasing refrain.

READINGS WITH MUSIC

From Clayton F. Summy Co.

BARROLL, EDWARD C. *Village Gossip;* PEYCKE, FRIEDA. *The Child Next Door;* Bright little numbers for encore use.

From Composers' Music Corporation

BLISS, ARTHUR. *Three Jolly Gentlemen;* this composition has the form and style of a song but will be most effective if delivered in the style of a reading or recitation, almost parlando. The text is descriptive.

VIOLIN

From G. Schirmer, Inc.

WEBER, C. M. VON. *Rondo Brilliant,* Op. 62. Transcription by Albert Spalding. A fine concert number of a favorite piano composition, requiring fine command of the bow and the fingerboard.

BANNER, MICHAEL. *Legend of the Hermit Thrush;* for concert use, with effective passages in harmonics, as is to be expected from the title.

From Arthur P. Schmidt Co.

BROWN, GAIL RIDGWAY. *Winter Winds;* practically a perpetual motion piece requiring facility of the left hand and smooth, legato bowing. In the first and third positions.

From Theodore Presser Co.

PAGANINI-LISZT. *La Campanella.*

CHOPIN, F. *Nocturne,* Op. 62, No. 1; *Mazurka,* Op. 6, No. 3.

GLAZOUNOFF, A. *Melodie Arabe;* the four numbers have been transcribed as concert arrangements by Paul Kochanski. They require artistic skill for their execution.

CORNET

From Theodore Presser Co.

GOLDMAN, EDWIN FRANKO. *Aphrodite* (Caprice); a brilliant concert number for cornet and piano, of moderate difficulty.

WILLIAMS, ERNEST S. *Romance;* melodious and easy; will make a pleasing solo for a young player.

New Books on Musical Subjects

The Giving of High School Credits for Private Music Study—A Survey. Published by National Bureau for the Advancement of Music, New York, N. Y.

One of the most notable services ever rendered to the cause of school music in America is the publication of this highly significant survey. C. M. Tremaine, head of the Bureau for the Advancement of Music is responsible for the compilation of data and statistics, and the volume shows conclusively that he is thoroughly in sympathy with the best interests behind the further introduction of music study in connection with academic school work. The book will appeal to school authorities who are planning the introduction of the outside credit system, and to supervisors and teachers of music, music clubs, women's clubs and other organizations or individuals working for its adoption in their cities. The systems prevailing in each State of the Union are presented. It appears that only in a few States is there a failure to give credits in school courses for music study carried on outside the school-room.

* * *

The Russian Opera. By Rosa Newmarch. Published by E. P. Dutton & Co., New York.

The influences which have radiated from the music of Russia have made so deep an impress upon the rest of the world's creative effort that the up-to-date music student will do well to inform himself thoroughly on this subject. Rosa Newmarch, recognized as an authority on the development of Russian music, makes this work on Russian opera one of signal interest and value. She traces the various schools, indulges freely in autobiographical detail, and presents a picture of the rise of Russian opera which all well-informed musical persons will want to own.

* * *

Messages of Music. By Henry Brenner. Published by the Stratford Co., Boston, Mass.

Here is an attempt to set forth a "story" for several thousand more or less familiar compositions, songs, piano and violin pieces, operatic arias, symphonies, etc. For those who know music only through the talking machine or mechanical piano there may be interest in the contents. The idea of arbitrarily associating a definite story with music is generally discredited by serious musicians.

* * *

Shakespearean Music in the Plays and Early Operas. By Sir Frederick Bridge. Published by E. P. Dutton & Co., New York.

The purpose of the volume is to set forth as nearly as possible the correct versions of the music associated with so many of Shakespeare's plays. It will appeal to literary as well as to music students.

* * *

W. S. Gilbert, His Life and Letters. By Sidney Dark and Rowland Grey. Published by George H. Doran Co., New York, N. Y.

The Gilbert & Sullivan operas are so popular in America and the genius of their librettos is so much admired that there will be widespread interest in a volume which recounts the colorful career of the late W. S. Gilbert. The biography deals with the story of the great librettist's life, throws innumerable side-lights on his character, discloses the many-sidedness of his genius, discusses the operas in which he collaborated with Sir Arthur Sullivan, reprints scored of intimate letters and memoranda from his pen, and, in fact, tells everything that a real Gilbert & Sullivan "fan" wants to know.

CHOIR AND ORGAN

Some Registration Problems Arising from the Development of the Modern Organ—A Suggestion to Improve the Manner of Indicating the Registration

By DE PROFUNDIS

WHEN organs consisted largely of diapasons, reeds and mixtures, with an occasional flute, the matter of registration had to do largely with dynamics and the preserving of tonal balance between solo and accompanying material. Even then it was largely a matter of individual taste, within the limit of resources of the individual instrument. But with the addition of the modern string tone and the equalizing of the different choirs of the organ after the general fashion of the symphony orchestra, the matter of registration becomes increasingly complex; so much so that the printed indications on organ music are seldom of any value excepting upon the organ used by the particular editor or composer responsible for the indications.

The partial application in some instruments, of the unit principle whereby any tone quality may be drawn on any manual, imposes upon the organist a further responsibility for choice and the exercise of personal taste—so that it would seem time to break away from specific registrations and lay down some general principles.

For example, if one were to take a three-manual instrument for a basis of registration, the adaptation to a two-manual instrument would merely mean more stop changes whereby the Great and Swell, as they are available, are made to serve alternately as the Choir. A four-manual instrument, in turn, lessens the number of stop changes, by providing an additional solo combination without any shifting or stops. As all manuals are equally expressive in many organs, and as the volume of the Swell is frequently equal to that of the Great, it might be equally reasonable more universally to adopt the system of Roman numerals in place of traditional names, calling the Swell, I; the Great, II, and the Choir III, in accordance with the order of their placing, counting from the top manual downwards. A bracket joining this numeral to the staff on which is notated the music to be played on that manual, would clarify the music page materially.

The adding of overtones requires 2 ft. and 4 ft. tone in suitable proportion, and this may be secured by means of stops or super-octave couplers, or both, according to the organist's judgment, and the resources of his instrument. It seems reasonable to leave this to his decision, and to confine the indications to two principal elements; tone quality and power.

As to tone quality, there are four principal divisions to be considered; strings, reeds, flutes and flues. The first material difference between the organ and the orchestra is in the dominating or basic tone quality. In the orchestra, it is the strings. In the organ, it is the diapasons or the general class of flue stops, while the strings form the chief contrasting tone quality to the flues, in so far as concerns the four-voice harmonic structure. The third class of tone suitable for use when the complete harmony is required on one manual is the flutes.

In general it is a good practise to establish the Swell (I) with string tone, the Great (II) with diapasons, and the Choir (III) with flutes. This leaves the reeds to serve the two-fold purpose of affording a highly individual tone quality for solo effects, or for increasing the volume on any manual. Further increase of volume on any manual is secured by use of other stops of the same general character, in 8 ft., 4 ft. and 16 ft. lengths, keeping a predominance of fundamental 8 ft. tone; then, by the use of other stops of a different character belonging to the manual; finally, by couplers connecting other manuals at 8 ft., 4 ft. and 16 ft.

Quality for Solo Voice

The choice of quality for a solo voice is largely dependent upon the organ's resources in the quality selected for accompaniment. This determined, either of the other manuals may be made to supply a contrasting color, whereby to bring the solo melody into appropriate relief. The most valued function of the reed is the supplying of this requirement. An accompaniment of soft flutes on the Choir (III) may call for a solo reed on the Swell (I), well blended with supporting string tone; or it may utilize for contrast a more robust flute on the Great (II). A string accompaniment on the Swell (I) may be used with a solo stop of any character on the Choir (III). The great advantage of the reeds over other solo stops is in their permeating characters, dominating without an excess of volume. For a climax an accompaniment may be taken on the Great (II) to a solo on the Swell (I) which uses a robust reed coupled at 4 in. and 16 in., and supported by such of the remaining stops of the Swell as may be required to preserve balance of volume without taking away from the individuality of the reed.

On such a basis ease of manipulation may be achieved, and yet secure those tonal contrasts that should mark the modern organ and relieve the droning monotony which came with the incessant preponderance of the "noble" diapasons of the organ of our forebears. Nobility carries with it an element of exclusiveness, and an overworked diapason loses much of its majesty.

This philosophy is nothing new, for Herbert Spencer bemoaned bitterly the poverty of the orchestra because it could not seem to carry on without that eternal scraping of fiddle strings, which blanketed and pervaded everything without respite; or if there was a respite, it only brought further need to complain of the uncertainty of the woodwinds or the lack of flexibility in the tone of the brass choir. Another of his observations in reverse, reminds us that while he bemoaned the lack of adequate low bass in the orchestra, he would with equal justice have complained of the incessant bourdoning of the 16 ft. pedal as misused by many organists. Such a one fears the pungency of 8 ft. pedal tone, because he is unacquainted with a pizzicato pedal effect and knows only how to plant his foot on a pedal key and sit on it.

The fourteen basses with which Safonoff decorated the back drop at the Philharmonic concerts of a dozen years ago, were a wonderful help to the orchestra—but if orchestra and organ were still to exchange basses on a fifty-fifty basis both would profit. The additional burden by way of stop manipulation is the organist's chief difficulty in securing a suitable bass with each manual change, but the "will" is more lacking than the "ability."

Returning to the matter of registration, it would then seem that the notation itself should be a sufficient guide to a musician-organist as to whether to arrange his manual for solo quality, an accompaniment, or a four-voice harmonic passage without solo prominence to any voice. The contrasts of tone quality might be suggested in general through the indications for a change of manual. Changes in the stop arrangement as one proceeds would then be suggested only by the dynamic markings—*pp* to *ff*, *cresc.* and *dim.*, or the simple words "add" and "reduce."

Knowing its musical contents the organist approaches the registration of a composition for the organ much as one might set out to score a work for military band. For example, he lays out his limited tonal resources in classified form. Here is the basic brass choir, the diapasons—reliable, powerful, but not versatile as to tone color, shading or flexibility. There is the "string" section—"reed" of course in the military band, consisting largely of clarinets, and weak in the lower register. Solo effects are few—the full reed section accompanied by most of the brass in forte passages; a few flutes which can be accompanied by a small mixed combination; a horn solo, consisting of trumpet in the higher register passing to the Euphonium as it goes down the scale; and so on. One has to make the best of his few colors, and depend largely upon dynamic contrast to gain variety.

In other words, the majority of the instruments when grouped within two or three general classes, are called into action a few at a time, chiefly in building up the tonal volume within their class, or losing their identity as they add their mite to a full ensemble, as the music demands. Individuality of tone has to do with quality; it is not compatible with quantity. Position and make up are essential to a prima donna; both her personality and voice are lost in a choral ensemble, unless she is engaged in a different pursuit than the mass. Anyone can draw the full organ, but that is the designer's registration, not the player's,

Some of these reflections were obviously in mind during the registration of the *Schütt* Reverie which appears in this issue, and Mr. deVore is to be commended for his courage and musicianly reserve in placing such dependence upon the intelligence and discretion of the organist. The detailed registrations calling for particular stops, which we are accustomed to see at the top of an organ work and throughout, have always seemed foolish, and have been so commented upon by many. But today they are becoming more so in light of the numerous and varied departures in organ arrangement and design which have been recorded during the last two or three decades.

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Strings and Bows

Some Easy Studies for the Sixth and Seventh Positions—The Joys of Playing Bach—Hints for Players of Second-Violin Orchestra Parts.

By W. J. Baltzell

A READER asks to have a list of *easy* studies for violin in the sixth and seventh positions. Not caring to assume the spirit of infallibility I do not say that there are no such studies but that I am not familiar with them.

By the time a student has been prepared for these higher positions he is reasonably sure to have become a fairly skillful player and he can have no real need for easy studies. On the contrary his ambition will be for the difficult, brilliant works of Fiorillo, Mazas, Kreutzer, and others of that class.

In the methods one finds exercise material to acquaint the student with the higher positions, and these may give the inquirer what he wishes. Scales in various rhythms covering at least three octaves, such as the player can devise for himself, will help in establishing the feeling of security in these higher positions. For example begin with the open G of the G string. Middle C may be taken in the third position. Keep in this position until B on the D string is reached. Here go into the fifth position. Stay in this until A, octave above the open string is reached. The change to the seventh position may be made here or not until a convenient point on the E string. The return is made in the reverse manner or the player can remain in the seventh position until the G string is reached and make all the changes on that string. This is suggested as a corrective of the habit of some players of making the majority of shifts on the E string.

To master the positions it is desirable that players use them on *all* of the strings. The arpeggio of C is an exercise offering excellent drill in the second, fourth and sixth positions. Start with the second finger on C on the G string. Then play the higher members of the chord successively up to C, second leger line above the staff, played with fourth finger. Come down with the same fingering. Then play E on the G string, with the second finger (fourth position) and go up to E, third leger line, played with the little finger. Finally play G, octave above the open string, with the second finger and go on up to the G, fourth leger line above the staff. This entire passage will be in the sixth position.

Use this exercise a number of times daily for several weeks and note the result in your attitude toward the higher positions. And work on all of the second, fourth and sixth position exercises in your Method.

Another plan of home practice is to take a melody that you know "by heart" and play it so far as possible on one string only, even if you must go as high as the ninth position. Because you *know* the tune you can give entire attention to securing correct intonation.

Bach for Recreation

An inquirer says that she would like to play some music by Bach, but that she is only beginning the third position.

I suggest that she, or her teacher for her, make a request at a music store for the easiest music by Bach arranged for violin and piano. Some will be found that will suit. Much of it will be playable in the first position.

Another plan will be to get some of the collections of easy piano music by Bach, usually consisting of gavottes, minuets, bourrées, and airs, and play the melody. The pleasure will be doubled if it is possible to get a friend to play the piano part, even if the violin does double the melody.

And you will not be sorry to have this pleasant introduction to the great master in his lighter moods. Once you have aroused an interest in the music of Bach you will want to know more of him.

Second Violin

It is the general opinion that one need not be much of a violinist to play the second violin part in some of the easy orchestra arrangements. In a measure this is true. But sometimes there is a demand for double notes in the part. This is the time when the student must be ready for something a little different.

The trouble will ordinarily be a matter of playing in correct tune. So even the tyro should begin to practice such double stops as are found in orchestra arrangements. For example, E-C (D and G strings), F♯ and D (same strings), E-C♯ on same strings (more difficult than E-C). And there is another one, common in pieces in A minor, E-G♯, with G♯ the lowest of the two and played by the first finger on the G string. This necessitates the playing of the E on the D string by bringing back the second finger. Sometimes one is even obliged to bring back the third finger. For example, the double stop desired is F (D string), played by the second finger, with the lower note B which is ordinarily also played by the second finger. But the perfect fifth made by covering two strings with the same finger would give B♭. Hence the third finger is brought back from C to play the B.

Familiarity with these and other irregularities will be a definite help when they come up unexpectedly in a part.

A New Issue of "Fiddlestrings"

A new issue of *Fiddlestrings,* the sparkling little publication devoted to the interests of violinists and other string instrumentalists, has just been sent forth by Muller & Kaplan, in New York. Among its features are a new installment of the series, "Dr. Dvorak as I Knew Him," by Joseph J. Kovarik, "Antonius Stradivarius," by Ernst Braun, "What Violin Strings Are Made Of," by Otto J. Muller, and shorter discussions of practical interest. In the article on Stradivarius, which will be read with interest by all violin enthusiasts, Mr. Braun points out that it is now possible to locate and identify 540 violins, 12 violas and 50 'celli, as being authentic. "Stradivarius," he writes, "was scrupulously honest in his works, and would never attempt to label a violin that was not made with his own hands. Violins that were made in his shop, but not by him, were explicitly labeled 'Sub-diciplina,' or 'Sotto la Disciplina di Antonius Stradivarius.'"

Arthur Kraft's Successful Season

Arthur Kraft, the well-known concert tenor, also associated with the La Forge-Berúmen Studios in New York, has recently returned from a concert tour through the Southwest and South, where he gave recitals in Fort Worth, Tex., Tuscaloosa, Ala., Dalton, Ga., and returning home at New Wilmington, Pa. In Birmingham, Ala., he appeared in "The Messiah." Mr. Kraft has been engaged as soloist at the spring festivals in Hays, Kan., and Pittsburg, Kan., as the result of his success in both of those cities last season.

At the Master Institute of United Arts

One of the series of splendid Sunday afternoon programs given at the Master Institute of United Arts, in New York, on the afternoon of Jan. 20, introduced to an appreciative audience two members of the faculty: Max Drittler, pianist, and William Durieux, 'cellist. Mr. Drittler showed himself a player of substantial musianship in the performance of the G Minor Sonata of Schumann and a group by Scarlatti, Chopin, and Liszt. Mr. Durieux is a 'cellist well known to concert-goers. Again he proved a real master of his instrument and gave performances that were made doubly enjoyable by the sympathetic accompaniments of Marion Carley.

Lawrason Pupil Sings at St. Mark's in-the-Bouwerie

Guy Robertson, leading tenor in the musical production, "Wildfire," and a pupil of Arthur Lawrason, the New York teacher of singing, appeared recently at a musical hour given in the famous St. Mark's in-the-Bouwerie, winning approbation for the presentation of a number of ballads, with Mr. Lawrason as his accompanist.

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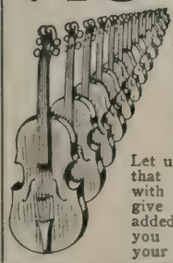

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Havana a Growing Music Center

Cuban Metropolis Now Offers Homage to World-famed Artists—Native Talent Also Finds Appreciative Audiences

By PROF. A. M. De VITALIS

EDITOR'S NOTE—*Prof. De Vitalis was the founder and treasurer of the Composers' Music Corporation of New York. He is now director of one of the leading conservatories in Havana.*

IN this wonderful spot of the world, Havana, Cuba, where winter has no quarter and where nature, with its bounteous display of palms and flowers, with the expansion of surrounding seas, and the unfolding of the most magnificent ever-changing sunsets, music is in the soul of every inhabitant; it is almost an integral part of their lives.

The renovated pavilion on the Malecon Road is the popular rendezvous on Sunday for all classes of music lovers. Two bands give their concerts at different times, but the Marine Band, which plays in the evenings under the direction of Captain Lopez, deserves special mention.

The perfect general intonation of the instruments, the sweetness and power in every department, the general coloring and the admirable prompt response to the director's bâton, make this evening concert a real attraction for all the educated music lovers.

Havana also enjoys the performance of chamber music, given by La Sociedad de Cuartetos de la Habana. I had the privilege to be at one of their concerts in which Mozart, Dvorak, Cesar Franck, Haydn and Schumann were interpreted with good skill. The Schumann Quintet, Op. 44, was especially well rendered, the piano part by Fidelina G. de Torroella being masterly interpreted.

The wonderful development of the Pro Arte Musical Sociedad, due entirely to the activities of its president, Mrs. Mario Teresa Garcia Montes de Giberga, is without doubt the best manifestation of the Cuban's love for music.

Mrs. Giberga is the founder of the society which started in 1918 with but fifty members and has today reached to 2000 active members, with a long waiting list of persons who will welcome the projected plan of a new building with greater seating capacity. Among the great artists engaged by the Society I will mention Yolanda Mérö, Mayo Wadler, Maurice Dumesnil, Guiomar Novaes, Mischa Elman, Jan Kubelik, Renato Zanelli, Leo Ornstein, Rudolph Ganz, Tito Schipa, Rosa Ponselle, Joseph Hofmann, Rachmaninoff, Ignac Friedman, Fritz Kreisler, Jascha Heifetz, Pablo Casals, Geraldine Farrar, Alberto Salvi, Yvonne d' Arle, Andres de Segurola, and lately Mischa Levitzki, and among the Cuban talents: Margot de Blank, Marta de la Torre, Harry Ross, Ernesto Lecuona, Juan Torroella and Fidelina G. de Torroella.

With such world celebrities the concert programs are, without doubt, on the same standing with those given at Aeolian or Carnegie Halls in New York.

The Grand Opera opened in December under the Tolon management with Cortis, Lazaro, Ofelia Nieto, Carlo Galeffi, Olga Carrara and Paggi, but unfortunately through some disagreement it closed on Jan. 14, followed by another of very short duration under the Bracale management, with the great baritone, Titta Ruffo, as a star artist; Cortis, Olga Carrara, Roggio, and Mimi Aguglia.

It has always been a hard and almost impossible task to carry a Grand Opera with success unless the management has an adequate municipal or private support.

The principal hotels in Havana, the Casino, the clubs, all have small but very select orchestras. Private studios, academies and conservatories of music are numerous, too numerous in fact, and not well organized, but nevertheless this proves the great desire and ambition to learn, and if some day this city would take the initiative to open a national conservatory with a well-balanced, strong staff of masters of established reputations, it would advance the standard of the music here and also give a fair chance to poor but talented individuals to become fine musicians and the pride of the Republic of Cuba.

Prof. A. M. De Vitalis

Problems of Modern Piano Technique

Some Observations Regarding Chord Playing

No. 13 in a Series of Articles
By GUSTAVE L. BECKER

THE ancient Greeks, as far as we can tell, made music entirely by the homophonic method. If a thousand flutes played at the same time, they would all play the same tone together. An intentional blending of different tones for purpose of harmonic coloring or characterization was not in use to any extent before the advent of Palestrina. Therefore considerable skill in performing single tones successions was attained long before chord playing was thought of, and when chords were used to accompany these more important rows of single tones they were for quite a while of the primitive Tonic, Dominant and Sub-dominant type. It was quite a concession when the dominant seventh was accepted. Now there is hardly a limit to chord combinations and successions. It is no longer astonishing to hear in some ultra modern composition a simultaneous blending (?) of all the tones of the chromatic scale. Since there are twelve chromatic scale tones and yet we have only ten fingers, we may have to play two adjacent tones with each thumb.

Since most chords played at the keyboard require the simultaneous sounding of three or more tones we will have to train our fingers not merely to find the chord components, but also to play them with required precision. If we wish to play artistically, i.e., giving appropriate color and quality to the harmonies, we must learn to differentiate the quality and force of the different fingers —even so far as to let eight or ten different fingers playing at the same instant, each produce a different dynamic shading as well as individual tone quality. This is something as yet but slightly developed by the average pianist.

Chord playing may be divided into various classifications, as for instance in the different groupings of notes apportioned to the two hands if both hands take part—there being cases of left-hand solos, when all the chords as well as melodies are played in that hand. There are numerous instances when the left hand plays the chords forming an accompaniment to the melody played in the right hand; there are ample instances when music of a choral character, in four-part writing, is divided equally between the two hands, usually in "open" position, and there are found abundant examples of accompaniments to songs of solos for the violin, flute, etc., when the left hand plays only the single bass notes while the right hand supplies the remainder of each chord. As to massiveness of harmonic combinations simultaneously played, each hand may sound from one or two to six notes at the same time.

Value of Knowing Harmony

The pianist who has a fair working knowledge of harmony is better equipped for chord playing than many another who is devoid of such wisdom although the latter one may have practised more hours per day for the same number of years. It is a curious fact that there are pianists who have played practically all usable chords thousands of

Know Thyself

(*Continued from page* 12)

necessary. Firm, though relaxed, playing is essential. What is said of the talented student is admirably adaptable to the case discussed here. If the student has his trouble in the neurons and synapses from the spinal column to the muscles, then we must follow a different procedure. Relax every muscle completely, play in a manner known as flabby for a while, loosen every muscle. Play much staccato, raising the hands high, about six or eight inches, above the keys permitting them to fall upon the keys with absolutely free arm movements. Everything that a student with such a fault does should be with relaxation to the greatest degree possible. That will reduce the resistance at the synapses and when that is reduced and the student no longer experiences difficulty at that point he must discontinue such a procedure and follow the lines of procedure as outlined for the talented student. That is, he must practice carefully and with firm, though relaxed, muscular movements. That type of student needn't fear getting the habit of playing with flabby muscles. There is a natural tendency on his part to play very firmly and effort expended to play when relaxed to the extreme will neutralize his tendency to play too firmly, and as a result he will play with perfect control of his muscular movements. He will play with neither too much firmness nor with too much relaxation.

Thus we see that we can trace most of our troubles to our nervous system. This series of articles will take up different phases of study from a neural or psychological point of view.

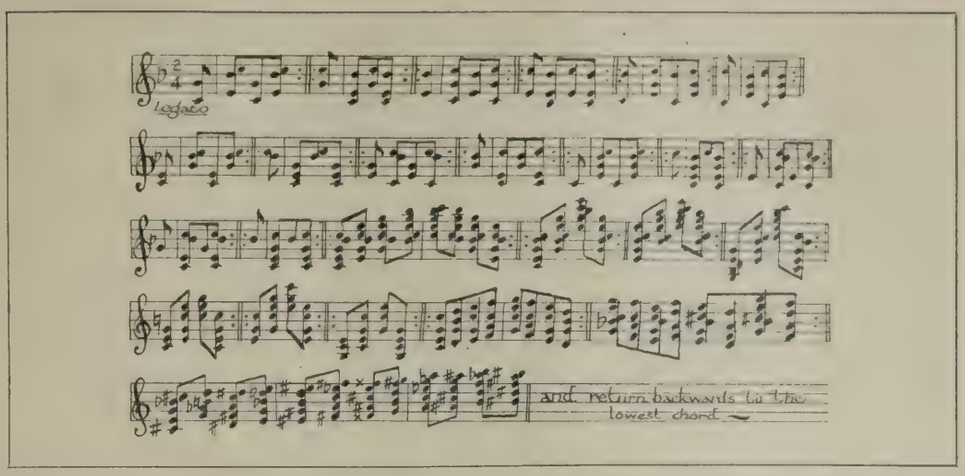
times each and yet upon hearing one of these chords cannot recognize either scale degree fundamental or (if inverted) inversion of such a chord —often being unable to decide whether the chord is a major or minor triad, a primary or secondary seventh chord.

Let all such hide their faces in shame! It is true many piano students (possibly one half of them) do study or have for a while studied "Harmony"—but usually it is or was the figured bass (by mathematical calculation) kind which remained unapplied to the ear and finger motion, nor was tried out by *analyzing* the harmonic structure of the compositions taken up for practice. It doesn't seem to have occurred to some teachers, that quite a fair knowledge of harmony may be accumulated, by at once, from the very first lessons, explaining, naming and training the ear to recognize the intervals, scale degrees and chords from the simple ones first likely to be used for practice gradually to the more complex ones.

Preparation for Chord Playing

As to the technical preparation for chord playing any one who has already had a fair training in double note playing, as outlined in preceding chapters, will just need to add a single note or more to some double note, at suitable distance, to be able to play a chord.

But chords are often not played merely by finger depression alone. Quite a good part of them are played by hand and arm motion *combined* with that of the fingers. To play the chords with stiff and immovable fingers may be modern, but is apt to produce a hard and colorless quality of tone. One purpose of so playing a chord seems to be that of securing, as near as possible, a simultaneous sounding of all the tones. Some discrimination may yet be made in such case by letting certain fingers give more and others less resistance to the first moment key inertia. The more resisting fingers will then produce a louder tone than those which were kept in a more elastic condition. But the author prefers to have all fingers imbued with power of discrimination to the last moment of key touch. *A vital participation and due sharing of effort of all the different sets of muscles will give the best tonal results at the piano keyboard.* This applies to chord playing



at least as much as to single tone and double note playing. For variety of effect various distributions may be made between finger, forearm and upperarm force exerted. A high wrist in conjunction with the drop motion of the forearm and somewhat firmly set fingers—the wrist yielding but slightly (as a shock-absorber or spring) will produce a more voluminous chord effect than a low or level wrist position in which the fingers do a greater part of the key depressing.

Beginning with the Low Wrist

Quite another effect is produced by beginning the key depression with a level or low wrist, the fingers being in contact with the keys, and while depressing the fingers to push the arm and hand forward causing the wrist to rise. Of course this forward rolling motion should not be made after the fingers have already depressed the keys. The rolling motion (with rapid weight intensification) would then be futile. The "wrist stroke," taught by the old school pianists is of course obsolete in these days.

The throwing of the whole arm down upon the unoffending keyboard, with firmly set fingers, from as great a height as the player can reach is one of the modern exaggerations, due to the desire of some of our famous performers to attain "orchestral effects"—chiefly bass drum and cymbals combined—and should be discountenanced. When the bass strings rattle from neighborly concussion, music ceases and noise begins! Exaggerations will always be inartistic. Modern piano manufacturers will have to build pianos that can give forth greater volume and power of tone without the need of ferocious key attacks by extremely muscular pianists. It is about the same as if a singer with a moderately strong voice should emulate Tamagno by screaming until the blood vessels in his throat will burst.

A few exercises are given herewith that will be found useful toward chord playing proficiency.

These exercises are to be practised at first with hands separately, then hands together two octaves apart. Later in various combinations of position within the same chord — also using variety of touches and contrasting or developing grades of force (cresc. and dim.). Of course they are, as soon as feasible, to be practised in all keys.

Appear in an Hour of Mediaeval Music

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Elizabeth Sheridan, Esther Case and Frank Sheridan as They Appear in Their Unique Programs

A program of mediaeval music given not long ago at the Washington, D. C., home of Mrs. John Hays Hammond, by Elizabeth Sheridan, Esther Case and Frank Sheridan, pianist, met with such signal favor that these three artists have been obliged to repeat it frequently under distinguished auspices. Miss Case is a lyric soprano and Mrs. Sheridan a contralto. Their voices blend beautifully and the taste and charm with which they deliver their songs invariably call for enthusiastic applause. Their programs contain gems from the early song repertoire and were selected by their teacher, Mrs. Robinson-Duff. Mrs. Robinson-Duff is responsible also for the brilliant vocal qualities and interpretative style shown in the work of the two singers.

Students Give Program at Master Institute of United Arts

The Master Institute of United Arts, 310 Riverside Drive, New York, held its first students' recital on Feb. 17. In a program of high standard, the students showed fine musicianship. Among the participants were: Rose Saffin, Henrietta Schmierer, Teresa Ferrentino, Frank Lapolla, Estelle Fine, A. B. Miller, Leah Miller, Sadie Blake-Blumenthal, Eugene Moses, and Nikita Magaloff, the twelve-year-old prodigy, and holder of the Nicholas Roerich Scholarship. These students were pupils of Mr. and Mrs. Maurice Lichtmann of the piano department, William Coad of the violin department, and William Durieux of the 'cello department. A capacity audience filled the concert hall.

Frank Parker, head of the vocal department of the Utica Conservatory of Music, recently presented his pupils Anne Hitzelberger, soprano and Thomas P. Owens, tenor, in a recital of songs at the New Century Auditorium, Utica, N. Y. Mr. Parker was heard also in a number of MMS songs by Francis Frank, with the composer at the piano.

Prepare Children for Octave Playing

Children and players with small hands have difficulty or are unable to reach the full span of the octave. Yet it is well to make preparation for the playing of octaves which requires a different muscular action from that used in scale and arpeggio figures.

The latter call for finger action where octaves are played with wrist or arm action.

It is not well to wait until the pupil is able to stretch the octave to begin the kind of technic required. A simple way is to play successions of double notes, especially thirds and sixths by wrist stroke. The effect is staccato, owing to the separate and successive movements of the wrist.

Of the two the best result is gained from playing successions of sixths, major and minor, just as they come in the scale, using the thumb and the little finger, just as octaves are to be played later. There is no reason why children in the second grade should not be given exercises with this sort of technical figures in them. Thus they will be prepared for the simple octave successions which are likely to occur in pieces for the third grade. And the stretch of the fingers is apt to be increased in this way.

Repetition of chords by means of wrist action may be used providing the hand is not raised—or raised a very little at the most—from the keys.

The rhythmic climax of a phrase is its cadence, which may generally be recognized by its inherent idea of a breathing place and by its weight. A phrase nearly always ends on an accented count. Rhythmic divisions very rarely correspond to time divisions, so that it will not be necessary to think twice before phrasing over a bar line.

The Legato Touch in Cantabile and Accompaniment

In that helpful little book, *Primer of Pianoforte Playing,* Franklin Taylor discusses the legato used for cantabile playing and in accompaniment figures, two forms of tone production that are often used in combination. They differ from passage touch in requiring little finger movement, and that at a slow speed; in this respect they resemble each other, as well as in the fact that the fingers are laid upon, or at least brought very close to the surface of the keys before sounding them, instead of striking them from a distance, no percussion being required.

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Harriet Ware and Oley Speaks Program at the Dudley Buck Studios

Artist-pupils of Dudley Buck gave a program made up entirely of the compositions of Harriet Ware and Oley Speaks on the evening of Jan. 23, at the New York studios. The occasion marked the début at these recitals of Dilys Morris, contralto, who sang "The Elder Blossom" and "The Hills of Kerry," by Speaks, and disclosed a voice of much warmth and charm. Others on the program were Leslie Arnold, Elbridge Sanchez-Mrs. Ella Good, Valerie McLaughlin, William Guggolz and Gladys Durham. Elsie T. Cowen played the accompaniments. A reception in honor of Mr. Speaks was held following the recital.

La Forge-Berúmen Noon-Day Musicales

The popularity of the monthly recitals of the La Forge-Berúmen Studios was demonstrated by the interested audience that again filled Aeolian Hall, on Feb. 8. The program, which included numbers by the Duo-Art Piano was given by Elinor Remick Warren, composer-pianist; Mathilda Flinn, soprano; Sara Newell, pianist, and Albert Rappaport, tenor. Miss Warren who is rarely gifted both as a composer and pianist, played the Praeludium in E Minor By MacDowell, "Romance," by La Forge and "Humoreske," by Rachmaninoff. As a composer she was represented by three of her songs, "Heart of a Rose," "Golden Yesterday" and "Touch of Spring" in which Miss Flinn's beautiful voice and artistic interpretation were received with delight. In a group of three songs by Rachmaninoff and an Aria from "Carmen" Mr. Rappaport won the hearts of his hearers. A splendid voice coupled to a musical temperament insures him a good reception whenever he appears. Miss Newell in three numbers, Etude, Chopin, "The Fountain," Ravel, and Cracovienne, Paderewski, made a very favorable impression. The accompanists were Cecelia Rappaport and Elinor Remick Warren.

Public Rehearsal of the Oscar Saenger Opera Class

The Standing Room Only sign was displayed on the evening of Feb. 8, at Wurlitzer Auditorium in New York when Oscar Saenger's Opera Class had a public rehearsal. Act II of "Faust" and Act I of "Lohengrin" were given by members of the class in a manner that stamped the performances as of professional calibre in every respect. In the "Faust" excerpt there appeared Ella Mylius, as *Marguerite;* Oliver Stewart as *Faust;* Bertha Sisson as *Martha;* George Walker as *Mephistopheles,* and Ethel Hottinger as *Siebel.* In "Lohengrin," were Oliver Stewart as *Lohengrin;* Marie Louise Wagner as *Elsa;* Viola Ellis as *Ortrud;* Franz Dirzuweit as *Telramund;* George Walker, as *King Henry,* and Berger Beausang as the *Herald.* Mr. Saenger conducted, Willis Alling was the pianist, and William J. Falk the organist.

Engagements for Laura E. Morrill's Pupils

Artist pupils of Mme. Laura E. Morrill, the New York teacher of singing, are filling many professional engagements, according to an announcement from her studios. Merle Hartwell sang a program for the WEAF Broadcasting Station on Feb. 7. At the recent Sunday musicale in Mme. Morrill's studio, Anna Helmke sang with charm a number of solos; Lillian Crossman sang *Santuzza's* aria; Sarah Edwards, in splendid voice, sang Negro spirituals and Russian songs. The Pilgrims Song, by Tschaikowsky, was sung by Florence Gauggel. Leah Lannamann did several Schubert songs. Roy Rockefeller, another pupil of Mme. Morrill, has been engaged as church soloist in Ridgewood, N. J. Gladys Hart and Ethel Frank are filling operatic engagements.

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G. A. GRANT-SCHAEFER

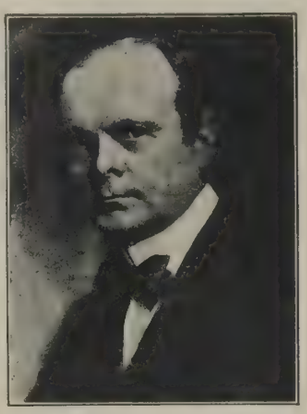
G. A. GRANT-SCHAEFER was born in Williamstown, Glengarry County, Canada, 1872. He studied piano with M. Dominique Ducharme of Paris and Montreal, and Victor Garwood of Chicago; voice and theory with M. Guillaume Couture of Paris and Montreal; voice with Mrs. Florence R. Magnus of Chicago; theory with Adolph Weidig of Chicago; organ with Charles A. E. Harris of London, England, and Harrison Wild of Chicago. He was organist and choir director of the Centenary Church, Chicago, 1896-1908. Until 1921 he was head of the vocal department of Northwestern University School of Music, Evanston, Ill. He is now living in Williamstown, Mass.

Thus runs a brief summary of the events in the career of Mr. Grant-Schaefer, but it makes no mention of his most signal contribution to American music — his compositions. Gifted with rare musical facility and spontaneity he is likewise endowed with that unusual quality of insight which comprehends equally the workings of the child mind and the demands of the adult. It would be difficult to estimate in which form he has done the greater service for the development of the music of the country—whether in the field of song or in that of teaching literature for piano, violin or school music. In all cases he shows himself a believer in the cardinal musical virtues of melody and rhythm. His works have form and substance. He is never trite, never lacking in originality or invention nor is he ever betrayed into the aimless wanderings of many modernists.

His piano music, principally written for teaching purposes, is always definitely descriptive in both title and character. Sparkling, colorful, full of appealing rhythms and lucid melody, such well established favorites as "Circus Parade," "The Boat Ride," "Uncle Remus," "Old Southern Days," "Southwinds," "Butterflies" and "Fireflies' have the vitality and definite musical quality that give stimulus to the pupil. His suites "Tales of the Red Man," "In a Chinese Garden," "Canadian Scenes" and the Pianoforte Studies all reveal the same wealth of these imaginative qualities that go far to make his works unique in the catalog of teaching material suited to twentieth century methods. Among his later works there is the little book for beginners, "Chimes of Melody-Land," a volume replete with imaginative charm, with a direct appeal to the heart and mind of the child, which at the same time lays the foundation for thorough musical training.

Of similar value, although not so numerous, are Mr. Grant-Schaefer's offerings for the violin student—charming melodic numbers, either wholly original or, as in the case of "Melodies of Olden Times," gathered from among the treasures of early masters and supplied with fitting accompaniments in his own inimitable manner. With delicious humor and whimsical fancy he has written for two-part chorus "The Nutcrackers and the Sugartongs," to a poem by Edward Lear, and "The Forest Court," an operetta for children.

Perhaps above all, however, the true calibre of the composer is evident in his songs. The grace and fluency of his melodic invention with



G. A. Grant-Schaefer

the directness and effectiveness of his accompaniments give these numbers particular strength and character.

Here as everywhere the diversity of his interest and breadth of his sympathy is evident. His French Canadian songs based on original folk themes, are fashioned with musicianly insight and poetic feeling, invested with charm and eloquence, while still retaining their characteristic simplicity. In contrast with these are the two numbers, "Little David, Play on Your Harp" and "A Little Wheel A-Rollin'," old negro songs with themes that carry with them the original flavor of the camp-meeting.

Tributes to Mr. Grant-Schaefer's genius from teachers and artists are both frequent and sincere, and prove the enviable positions he has obtained in the none too crowded field of present-day composers of real distinction.

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Memorizing Through the Mind's Eye

(*Continued from page 9*)

toured together in 1921. Here we were very active, giving thirteen concerts in eighteen days. In a few concerts we played music for two pianos, but my father was so rushed that there was little or no time to prepare. I believe we only played about six in all. But it was in Germany where we played the recitals for two pianos—Leipsic, Dresden, Berlin and other German cities.

Our two-piano recital program was generally made up of three numbers. The first, a Concerto by Bach, arranged for two instruments by Reger. This has an accompaniment for strings, but we played it without, as this addition is optional. Next we played the Schumann Andante and Variations, Op. 46, and as a close, the Sinding Variations, which are very beautiful. Between these ensemble numbers I played two groups of piano solos.

My father was a remarkable pianist, and kept up his practise as well as it was possible to do in the face of all the orchestral rehearsals he was obliged to hold. He even tried to do a little violin practise each day, if it were but a half hour, because he loved both instruments and their music. Once in America, he gave a piano recital. I have forgotten in what city it was—my mother has told me of it.

I have mentioned Teichmüller; he was my regular piano teacher and I really received all my training through him. The classes met twice a week, sometimes even three times. They began at ten and lasted till one or even longer. The master did not play to us at all; we each played what we had prepared—always from memory of course. He is really a marvellous teacher in the manner in which he would illumine the music and show us how to do it. I also had the benefit of private lessons with him.

About present day music, I don't do the ultra modern things anyway, unless you consider Skryabine belongs in that list. I am familiar with his ten sonatas, each one of them seems to me a gem. I have looked a little into American music, the compositions of MacDowell, especially his fine sonatas, and may include some of these things in my répertoire.

I have made a partial tour of America this year. Next year I hope to return and will do more. No, I will not play in Germany when I go back. Things are pretty gloomy there now; my letters from home are not very cheerful. America is the greatest country to live in these days. I feel very much at home here already and hope next year to come and make a much longer tour, probably to the coast.

* * *

It has been said Mitja Nikisch is worthy the great name he bears. It has indeed been a test for the young musician to come, almost unheralded, to a new country and establish such a place as he has made for himself, almost from the very start. He has been heard here in recital and with four of the leading New York orchestras. At every appearance he has proved himself a serious, capable musician, and what is more, is able to fill his music with the glow of youthful ardor and enthusiasm. He produces a beautiful tone on the piano, especially in cantilena passages, because he understands and employs the principle of relaxed arm weight. If his excessive movements, at times, trouble the critics, let them lay the fact to boyish exuberance, which time will mellow. But if exaggerated motion still distracts, let them rather not look but listen to those rich, singing tones, those clear, even scales, smooth arpeggios and robust chords, and thus get the full effect the artist strives to convey.

I have heard the young artist in both recital and with orchestra; I have had several conferences with him about his art, and have always found him, when music was concerned, sincere, unaffected and simple hearted. There have been trying moments too, as when he must play at a Bagby Musical Morning after an all night journey from the West. But he has been equal to every emergency. Off duty as it were, and in moments of relaxation, the charm of youthful eagerness dominates. He seems to enjoy each moment as it comes, and to be ready for each experience. A musical nature that has already achieved much, and is brimming with potentialities for the future.

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SCHOOL MUSIC

What the Twentieth Century Has Meant in the Expansion of Musical Education in Our Public Schools—The Beginnings of Instrumental Instruction

By EDWARD B. BIRGE

IN the October, November and December issues of THE MUSICIAN were discussed the beginnings of school music and its gradual rise to a secure position in the curriculum. During the second period, from 1875 to 1900, through much discussion and experimentation the fact was definitely established that practically every child can learn to read music and sing with beautiful tone from the time he enters school until his graduation from high school. This was a great achievement, reflecting glory upon the last quarter of the nineteenth century; and yet the power of music over the lives of children was but partially grasped by either school musicians or layman.

Throughout this entire epoch, however, influences were at work which plainly foreshadowed the twentieth century attitude toward school music. The life work of Theodore Thomas, Calvin Cady, W. S. B. Mathews, W. L. Tomlins and others, each in his own field called attention increasingly to the value in education of the appreciation of music. The Theodore Thomas Orchestra Concerts were probably the greatest single influence in our history in molding the popular taste and awakening enthusiasm and response to musical appeal. The oft quoted remark of Thomas that popular music is merely familiar music emphasizes his belief that repeated hearing of good music will make it first familiar and then popular. The same belief controlled the labors of Mathews as teacher, editor and writer.

Cady and Tomlins are still living to teach the power of music to vitalize life. Comprehension of this meaning of music came slowly but no less surely.

In 1892 Theodore Thomas was appointed director of music of the Columbian Exposition at Chicago. The remarkable series of concerts which he arranged included the chorus singing of children drilled and directed by Tomlins. The spontaneity and sincerity of this singing, coming from the hearts of the children met with an instant and sympathetic response. The songs themselves set a new standard for children's songs. Collected under the title "The Columbian Song Book," they were widely used. The new spirit, awakened at last and seeking means of expression inspired the Modern Music Series, the Congdon Music Primers and the Laurel Music Books, edited by Tomlins. Used in thousands of schools these and other books of like character awakened a response to music long dormant in the school room.

Jessie Gaynor, Eleanor Smith, Otto Miessner and many other composers wrote hundreds of songs which helped to satisfy the craving of childhood for a genuine expression of its own rather than adult feeling. Notably with the Laurel books, the publisher, Clarence Birchard began issuing successively collections and separate songs which have grown to be a veritable literature in itself, embodying the dominant feelings of childhood and youth. This great outpouring of children's songs, in respect of their character and quality might appropriately be called the romantic period of school music, and for the same reason that the music of Schubert and Schumann is given that name.

Whether or not the new happiness in singing was the cause or effect of the composers' inspiration during the first decade of the century is not important. What is certain is that it was largely the result of a revulsion of feeling from the utilitarian type of song of the two previous decades. This type of song was purely and simply sight reading material, thinly disguised as song material. It was prepared for a sight reading age; the supervisory mind was bent almost wholly in this direction, and the songs were made to illustrate reading problems primarily. But now that the mechanics of reading were mastered or at least better understood the school world turned with relief and joy to the pleasure of singing. It seemed as if the time was really at hand when children would not read music in order some day in the future to be able to appreciate the subject, but would gain the highest kind of appreciation, that of becoming saturated with musical idioms while reading beautiful songs.

As already intimated the meaning and purpose of school music in the twentieth century is best expressed by the word appreciation; not merely in the restricted sense of listening, but rather the fullest participation in some sort of musical expression, vocal, instrumental or active listening on the part of every child according to his natural interests and ability. This enlarged meaning of the subject did not come by chance. It came from the working out of evolutionary forces inherent in the nature of the American public school, chief of which is the idea of equal opportunity for each individual to develop his native powers through education at public expense. It has led the schools in the last twenty-five years to make provision for orchestras, bands, classes for symphonic instruments and piano, as well as giving credit for work done outside of school under private teachers with the result of a rapidly growing sympathy and cooperation between the private teacher and supervisor of music, and it has led the high school to offer harmony, history of music, appreciation and aesthetics, and has quickened the interest of the public in the music of every grade through the music memory contest.

The first of these activities to come into the schools was probably music appreciation, through the availability of the phonograph and the player piano. The desire, long felt, of giving children an opportunity to hear music came thus to be realized, at first tentatively, but gradually each succeeding year with more confidence. Experience has taught the schools step by step how to give educational value to what might easily become aimless listening, and we now have well planned courses in appreciation which correlate with lessons in singing and music reading to give the child a wholesome variety of musical experience together with a splendid foundation for further study.

Orchestral work in the schools is a comparatively late development. In view of the fact that every high school has its orchestra and grammar school orchestras are too numerous to excite comment, it is surprising that until about 1910 instrumental ensembles in the public schools were very rare. The fact is that the traditional supervisor of music was either a vocalist or a teacher of singing, but only rarely an instrumentalist. Some of the few supervisors whose training included orchestral experience had organized instrumental groups which in some cases did noticeably fine work, and these began to attract attention to the educational value of such work. They had the further effect of making the school music profession so attractive to the instrumental musician that in the last ten years a very large number have entered the service of the schools, and in consequence the spread of orchestra work has been very rapid. In fact, this and other kinds of instrumental work are increasing by leaps and bounds. All the new opportunities for music education have probably come to stay. It is too early to predict as yet what will be their effect upon the musical future of the youth of America, except that it will be wholesome, but none of them can take the place of training in singing, the most fundamental of all.

Forthcoming Meetings of Interest to School Music Folk

March 4, 5, 6, 7, 8, 1924;
Eastern Music Supervisors' Conference, headquarters, Seneca Hotel, Rochester, N. Y., Charles H. Miller, director. Louise Westwood, Central High School, Newark, N. J., president.

April 7, 8, 9, 10, 11, 1924;
Music Supervisors' National Conference, headquarters, New Hotel Gibson, Cincinnnati, Ohio. W. Otto Meissner, 110 Read Street, Milwaukee, Wis., president.

June 30, to August 8, 1924;
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Examples of Miss Gescheidt's Excellent Work as Vocal Teacher

A large audience of invited guests had an opportunity to hear the results of the splendid educational work done at the studios of Adelaide Gescheidt, on the occasion of a musicale and tea given there on the afternoon of Jan. 27. Lucille Banner, coloratura soprano, sang with facile technique, accurate intonation and much charm; Violet Dalziel, soprano, won favor in songs by Hageman, Curran and La Forge, and LeRoy Duffield, tenor, in two groups of songs gave much pleasure through the intelligent use of his voice and the sincerity of his interpretations. Betty Schuleen was an efficient accompanist. Announcement is made from Miss Gescheidt's studio of the success achieved recently by another talented student, Frederic Baer, baritone, who, as assisting soloist with the East Orange Musical Art Society, on Jan. 25, received signal praise both from his audience and from music critics, who declared his ability to be of uncommon excellence.

Class Recital at La Forge-Berúmen Studio

Seldom from the pupils of one studio is it possible to hear such uniformly beautiful tone and artistic singing as was heard in the studio of Frank La Forge and Ernesto Berúmen at one of their class recitals on Jan. 31. To a varied program, a large audience listened with unmistakable delight. Among many effective numbers it would be difficult to select any particular ones, but perhaps the beautiful contralto voice of Doris Doe in the *Erda* Scene (Reingold) by Wagner, and two Spanish songs as sung by Valeriano Gil, tenor; seemed to deserve special mention. Those taking part were Grace Demms, Madeleine Hulsizer, Mathilda Flinn, Frieda Rochen and Esther Malmrose, sopranos; Julius Seebach, baritone; Albert Rappaport and Valeriano Gil, tenors. Artistic accompaniments were played by Helen Blume, Bess Hagmeier, Cecelia Rappaport, Agnes Bevington, Merta Work, Constance Mering, Ruth Carlmark, Hugh Porter and Vincent De Sola. Marguerite Schmidt, an accomplished young pianist, gave an interesting performance of MacDowell's Etude de Concert.

An Honor for P. C. Hayden

P. C. Hayden of Keokuk, Iowa, founder of the National Supervisors' Conference and one of the pioneers in the establishment of music teaching in our public schools has received the following letter:

"Dear Mr. Hayden:

"The officers of the Eastern Conference, recognizing the far reaching effects of your work in school music education, desire to honor you, and to have you honor us by attending the seventh annual meeting of the Eastern Conference, to be held at Rochester, N. Y., March 4, to 8, 1924. We want you to come at our expense, to be our honored guest and have one of the best times of your life.

"Please write Miss Louise Westwood, at 192 Rose-Ville Avenue, Newark, N. J., saying that you accept.

"With all best wishes for your happiness and continued usefulness, we are,"

Cordially yours,
LOUISE WESTWOOD,
President Eastern Conference.
LAURA BRYANT,
Vice-president Eastern Conference,
C. H. MILLER, Host.

Open Meeting of Washington Heights Musical Club

Two cantatas were sung by the chorus of the Washington Heights Musical Club, under the direction of Ethel Grow, at the open meeting held in the club's headquarters, 200 West 57th Street, New York, on the evening of Jan. 29. They were Bendall's "The Lady of Shalott" and Edith Lang's "The Shepherd Lady." Under experienced guidance the ensemble did excellent work and showed that the organization is meeting with success in its ever-broadening policy. The remainder of the program was given over to vocal solos and instrumental numbers, presented by Virginia Ruggiero, pianist; Mrs. E. B. Kimble, contralto; Edna Minor, violinist; Alice Ives Jones, 'cellist; Sigrid Bornefeld, pianist; Hettie Harris, coloratura soprano; Elsie Baird, soprano, and La Var Jenson, pianist. The last named won especial applause for his performance of Emerson Whithorne's interesting "Pell Street." The accompanists were Frank Stewart Adams and Bertha Ellis Depew.

D. Hendrik Ezerman in Newark Recital

The Progressive Series Music Teachers' Association of Essex County, New Jersey, presented D. Hendrik Ezerman of Philadelphia in a piano recital at Wallace Hall, Newark, N. J., on the evening of Jan. 25. Mr. Ezerman is director of the Philadelphia Conservatory of Music and also in charge of the Summer Normal Classes given at Beechwood each summer, under the auspices of the Art Publication Society of St. Louis, for teachers who use the Progressive Series of Piano Lessons. His program included diverse schools and periods of piano music and was applauded enthusiastically by a large and discriminating audience.

Charles N. Boyd directed an interesting concert given by the Tuesday Musical Club in Pittsburgh, Pa., on the evening of Jan. 22, afternoon of Jan. 22, at the Soldiers Memorial. Mrs. Hazel Peck Speer, pianist, was the assisting artist.

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for

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Private Teachers and School Supervisors Should Pull Together

Just now every music supervisor in the public schools of America is thinking about the big national conference which takes place in Cincinnati, from April 7 to 11. To them it is a matter of all-absorbing interest.

But as professional musicians of the studio and artist type are specialists in their own particular lines, this important conference will not make much difference to most of them. They look upon music in the public schools as something entirely apart from the issues with which they are concerned. By the same token, the public school music teacher is too busy with his own parochial problems to worry much about the music teaching that goes on in private schools, studios or conservatories.

All of which may be natural enough. At the same time it is wrong. Our public schools are accomplishing very remarkable results with respect to music; they are preparing hundreds of thousands of intelligent music lovers for another generation. They are creating a host of individuals who will be concerned with music study, individuals who have been removed from the great mass of those who know nothing and care nothing about music into the more restricted class of those who are interested intelligently in music and are prepared to go deeper into its understanding. In other words, our public schools are today creating a tremendously increased patronage for the private music teacher and school; the processes by which they are accomplishing these results should be of intimate, personal interest to every private music teacher in America.

Since all music teachers in school and out are interested in the training of children the public schools and the private studios have more in common today than formerly. And this fact is recognized by a number of our most progressive conservatories in which public school music courses have become a part of the curriculum.

* * *

Something to Think About

THE MUSICIAN receives many letters from teachers who are seeking new fields in which to carry on their work. Often these teachers have outgrown the communities in which they have started; lack of musical interest in a small town becomes discouraging to those who have the ambition to establish large classes and make their work count for much. A letter that has just come to us from a town in the upper part of New York state emphasizes this point and brings forth another that we consider remarkable.

The writer holds an Intermediate and Advanced Teacher's Certificate issued by the Art Publication Society of St. Louis, and inquiry made of the society by THE MUSICIAN reveals the fact that she has achieved unusually fine results in her teaching work.

To those of you who enjoy good health, possess all your faculties unimpaired and still find life a very difficult problem, we recommend a perusal of this paragraph in the lady's letter:

"Although I am wholly without sight, I have taught wholly among those with sight, and have a young student ready to receive a scholarship with the Progressive Series this coming summer. I have taught both piano and theory in this vicinity for three years."

Who cannot find inspiration in this successful overcoming of an unbelievably difficult handicap! Who can contemplate the record of this sightless teacher and feel entirely satisfied with his own achievements in life?

THE MUSICIAN hopes that these lines will be read by someone who is in a position to open up a broader field of usefulness for the applicant in question. The name, address, and authenticated references will be furnished to any one who is interested.

* * *

What All This Music in the Air Means to Us

There is vast importance for those concerned with music study and teaching in the current controversy over radio broadcasting. Powerful interests are behind the radio; equally powerful interests are opposed to it. In the latter case is particularly the motion picture industry, which sees in the further spread of radio popularity a menace of tremendous consequences.

Those of you who attend motion picture performances may recall the total absence of pictorial or text reference to the radio. The movies are not going to make propaganda for their sturdiest rival, which keeps folks in the home rather than in the theater!

On the other hand the radio interests are helping to create a big American army of musical enthusiasts that must some day be reckoned with. Musical purists naturally criticize the character of the programs that are sent out, but every one knows that mixed with the chaff much music of a very superior quality is finding its way into homes that have hitherto known little more than the family hymn book or jazz tunes of the day.

Here indeed, is a force steadier and more significant than even the splendid music weeks that come and go—a force that is day after day delivering to millions the message that there is nothing forbidding about quality music; that sometimes it is obviously understandable! And since, as Theodore Thomas said, popular music is familiar music, we may soon see a transformation in American music styles that will be astounding.

* * *

The Six Most Important Words

If you were asked to select from the English language six words that were of greatest importance to you, personally, what would your selection be? A New York paper asked the question of President John Grier Hibben of Princeton University, who replied: *Duty, Loyalty, Honor, Self-control, Service* and *Sacrifice.* Edwin Grant Conklin, professor of biology in the same university selected these words: *Sincerity, Sanity, Humanity, Love, Truth* and *Beauty.* Dean Andrew Fleming West of the Graduate School chose: *Knowledge, Loyalty, Magnanimity, Energy, Courage* and *Humor.* From eight lists obtained in this symposium six contained the word *Loyalty;* and four included *Courage.*

Write the six words which you consider the greatest. They will come close to a representation of your philosophy. They will help you to get a better perspective on the problems you are facing.

A Month of Musical History

Boston Opposes Licenses for Music Teachers

An attempt to pass a law providing for the licensing of music teachers in the State of Massachusetts aroused widespread opposition in Boston, where leading instructors expressed themselves at a public hearing on the subject. Arguments similar to those heard in New York last year when license legislation was proposed, were projected by both sides. The bill has been permanently tabled.

New National Conservatory Plan

A bill has been introduced into Congress calling for the appointment of a commission to investigate the feasibility of establishing a National Conservatory of Music. The committee is to consist of five members to be appointed by the President; they are to have $20,000 as an expense account and will be given two years in which to investigate the subject and make their report. The bill has been referred to the Committee on Education.

Bayreuth Festival Again

Announcement is made of the resumption of the annual Wagnerian festivals at Bayreuth, Germany, beginning with a performance of "Die Meistersinger," on July 22. There have been no festivals for the last ten years. Among the singers already engaged are Sigrid Onegin, Barbara Kemp, Karin Branzell, Carl Braun, Rudolph Ritter, and Hans Soomer. Tickets will cost about $10 per seat. Siegfried Wagner will be the general director, and Karl Muck—well remembered in America—will be the official conductor.

Jury for Berkshire Festival Prize

Mrs. Elizabeth Shurtleff Coolidge, patron of the Berkshire Chamber Music Festival, has announced the following jury to select the winner of the $1,000 prize offered annually for the best chamber music to be performed at these concerts: Eric Delamarter, Carl Engel, Edward Burlingame Hill, Albert Stoessel, and Augustus Stephen Vogt.

Eliminate Chicago-New York Operatic Competition

A working agreement has been effected between the Civic Opera Association of Chicago and the Metropolitan Opera Company of New York, to eliminate competition in bidding for the services of opera singers.

Metropolitan Opera for Cleveland

For the first time since 1911, Cleveland will have an opportunity to hear the Metropolitan Opera Company under local auspices. From April 28, to May 3, following the company's annual visit to Atlanta, it will give a series of performances in the Ohio metropolis.

Southern Music Students Visit New York

Fourteen senior students in the School of Music at North Carolina College for Women, Greensboro, N. C., accompanied by the head of the school, Dr. Wade Brown, made their annual pilgrimage to Washington and New York, during the latter part of February. They attended many concerts and heard several performances at the Metropolitan Opera House.

Mme. Leschetizky Coming to America

Mme. Leschetizky, widow of the famous piano pedagog of Vienna, will make a concert tour in the United States next season, according to an announcement from the Wolfsohn Musical Bureau.

"Le Roi de Lahore" in New York

Massenet's opera "La Roi de Lahore," had its first presentation at the Metropolitan Opera House in New York on the evening of Feb. 29. In the cast were Lauri-Volpi, Delia Reinhardt, Giuseppe de Luca, Leon Rothier, Merle Alcock and Jose Mardones. Louis Hasselmans was the conductor. Critics voted the work interesting from a purely technical point of view, but lacking totally in melodic ideas or emotional value.

Georg Schneevoigt Visits America

During a short visit paid us early during March, Georg Schneevoigt, famous European conductor, was presented in Boston in a guest appearance with the Boston Symphony Orchestra. His success was reported as "immediate and unequivocal." His selection as successor to Pierre Monteux is rumored concurrently with reports that Sergei Kussewitzky, previously announced as the next Boston Symphony conductor, may not come to America.

Sokoloff Honored in London

Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra, has returned to America from a short visit to London, where he conducted the London Symphony Orchestra as "guest," and, as he has in previous years, won distinguished praise from the critics and music lovers.

Strauss Retained at Vienna Staatsoper

Richard Strauss has been reengaged as director by the Vienna Staatsoper for a period of five years. He will devote five months of each season to this engagement.

Smetana's Centennial Observed

Bedrich Smetana (1824-1884), famous Czechoslovakian composer, was honored with a centennial concert of his works in New York on the evening of March 8. Prominent Bohemians attended.

A New American Opera

"The White Bird," a grand opera composed by Ernest T. Carter, resident of New York, to the poem by Brian Hooker, had its first performance on any stage in the Studebaker Theater, Chicago, on March 6. The work was produced under the auspices of the David Bispham Memorial Fund for American Opera. According to critical reviews the new opera has distinguished merit and is on a par artistically with new works given at Metropolitan Opera House in New York. The English text and Mr. Carter's music were conceded to be effective.

Gatti-Casazza Reengaged for Five Years

Giulio Gatti-Casazza's contract as general manager of the Metropolitan Opera Company has been renewed for a period of five years.

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From Several Sources

One may consider music as a science from the theoretical side and in that respect as interesting as any other study of facts. Strictly speaking, however, it is an art because it possesses the power of conveying sympathy through the expressive means, brings about interest and appeal through innate processes, and is built mainly upon inspiration. Whereas in any other uplifting system only a portion of the people lend their interest, music can be made the greatest factor in the human advance of our nation, because practically every individual desires to be moved by it.—*Isidore Luckstone.*

* * *

The fact is, there are no short cuts or royal roads to real musicianship, and the sooner the child has that hard truth driven into his young skull the better. A good teacher will get results more quickly than a bad one because he will see that no time is wasted. Time saved is time gained, and this is the nearest approach to a short cut that we need concern ourselves with.—*"Feste" in the London Musical Times.*

* * *

My technique is my shield. My personality is my sword. . . I sit down at the pianoforte, well-armed, unafraid. With my shield I protect myself. But with my sword I strike.—*Moriz Rosenthal.*

* * *

Personally I do not like the "Leit motif" business. It strikes me as a poor and somewhat "cheap" makeshift. But many worshippers at the Wagner shrine love it, want it, would not be happy without it. So, by all means, let them enjoy themselves in their own way. If, to them, the notes C, E, G mean "I love you," and their inversion G, E, C means "I hate you," I would be the last man in the world to disturb their pleasure, by calling the attention of the authorities to the existence in our midst of dangerous persons with a secret code. I am not that sort.—*Francesco Berger in the London Musical Record.*

* * *

For some years it has been evident to thoughtful musicians that the music teaching of the future would be very much less a question of rapping Julia over the knuckles for wrong fingering in the scale of F sharp melodic minor, and much more a question of interesting Julia and her companions in class in music itself—training their ears to "appreciate," teaching them to sing at sight, making them acquainted with the classics, showing them something of the course of evolution of music, and so forth.—*Percy A. Scholes.*

* * *

No, there must be no turning back, even to the virtues of our ancestors. Let us, however, not confine ouselves to any group of rhythmic, melodic, or harmonic formulae. With all our desire to evolve new forms of expression, let us not entirely dehumanize our product, for finally all music must be something more than a clever or witty commentary on our experience.—*Emerson Whithorne in the League of Composers' Review.*

* * *

There are three categories of people who have any liking for music: (1) the people who really know about music; (2) the people who think they know, and don't; and (3) the people who think they don't, and DO.—*Sir Hugh Allen.*

To Acquire and Preserve a Master Technique

Advantages of Slow Practice as a Means of Stimulating Finger Action—Causes of a "Hard Tone"—Memorizing Largely a Matter of Cultivation.

By MISCHA LEVITZKI
[Transcribed by Harriette Brower]

Mischa Levitzki, from a sketch by Rasko—(Courtesy of Ampico)

I HAVE had to build my own technique, as every artist is bound to do eventually. In early days I never thought much about technique; everything seemed to come to me naturally, without effort. Indeed I seemed to have a natural technique which, for the time being, appeared to be adequate for my needs while I was preparing my répertoire. But there came a time when I realized that I must have something more definite and dependable; I realized I must get back to causes—to the principles of the effects I wished to produce. And then progress would—must be, legitimate, because built up from a definite foundation.

To go back to the beginning. One realizes that no two hands are just alike, any more than two minds see things in exactly the same way. Mentality differs with the individual. For this reason I am not much in favor of a set method of piano study—there are so many *methods* in these days! A method cannot be made to fit everybody. At the same time there are certain foundational principles, upon which every technique must be built, and these should be adopted to the needs of every piano pupil.

The Hard Tone

Why is it that the playing of some of these débutantes of the keyboard—and of older one's, too, for that matter—seems so hard and dry? First, because when at practice, they think they must play very loud and heavy in order to acquire a big tone. They are always talking about big tone and power at the piano. And so they practice hours each day, month in and month out with heavy touch. If they only knew it, constant heavy practice, to acquire a big tone, will ruin their touch altogether. They go to a piano recital and seem to think only of the big tone produced. How big is it? they ask, and compare notes as to which artist has the greatest tone. They seem to forget there are other things besides a big tone. They do not take into account the artist's *pianissimo,* his control of the keyboard and himself, the variety of his dynamics, the beauty of his interpretation and other fine points. No, it is all big tone with them.

Slow or Fast Practice

I do much slow practice daily, when I am at work. Slow practice gives one time to raise the fingers and prepare for each note. Slow practice I alternate with moderately fast and then with rapid work. But always remember that the slower you play, the more time you have for finger action. As the tempo increases the fingers are naturally held closer to the keys, because there isn't time to raise them high. Slow practice I never give up, but I do not use it too long at a time.

Material for slow and fast technique practice can be taken from various sources, or can be invented by the player. Technical exercises can be made from passages in pieces one is studying. Difficult places in pieces must of necessity have more study than the easier parts, so why not make technical exercises out of them and master them in that way? Then you have something to show for all the labor.

The summer is my time for work. I practice around four or five hours a day. It is then I add all the new compositions I shall need for the following season, to my répertoire, and review many old ones. The keeping of one's répertoire in repair becomes a more and more serious problem as one's list of compositions enlarges from year to year. Of course, when I am on tour I cannot really practice, as there is no time. So I must do all my preparatory work in the off season—that is in summer.

On Memorizing

Fortunately for me I have a memory which is a little out of the ordinary. In early days I used to play the pieces over 'till I knew it, and as I could always remember easily I thought that was all there was to do. But later I realized I must have something more reliable. We hear people say this or that player is gifted with a wonderful natural memory. But I have taught myself to memorize with rapidity and accuracy, and know it can be taught, it is not necessarily a gift. That is to say, whatever gift there may be to start with, it should be cultivated and made reliable.

There are several ways to commit to memory—through the fingers, the eye, the ear and the mind, though the mind enters more or less into every form. I find that finger memory is the least reliable of all. If you

Lessons to Be Learned from Levitzki's Career

By Harriette Brower

THE story of Mischa Levitzki, the gifted Russian lad, who doubtless dreamed music all his waking hours, and became, early in life, a noted pianist, reads almost like a fairy tale. It is the story of fine natural gifts coupled with a large capacity for hard work. Born in South Russia, in 1898, the boy began to study music at the age of six. He was so precocious that it was not long before he was appearing in public; for we learn of his playing in Antwerp at the age of seven. However, his path lay to the westward, as the family came to America in 1907. Mischa was entered at the Institute of Musical Art, where Stojowski taught him for four years. Then he returned to Europe. He is now thirteen, and was placed with Dohnanyi at the Hochschule in Berlin, where he won the Mendelssohn prize and had lessons at irregular intervals with the distinguished Hungarian pianist and composer.

The young artist has given good advice to students and players in the above article. He tells us he gives much time to "slow practice," because, for one thing, it gives him plenty of time to "raise his fingers." "The slower the tempo," he says, "the higher the finger action." Ponder these simple rules, ye ambitious young players, who are usually in such haste to get over a lot of pieces that you always play fast and with fingers always close to the keys! Follow the example of Mischa Levitzki, one of the greatest of the younger generation of artists. If you do you will be wise, and doubtless successful.

allow the fingers to go their own way, they may run away with you some day.

In my idea one must know the piece so well that one can see the notes on the printed page. At least that is the way I have taught myself to memorize. I can visualize the page of music before my eyes. At the same time that I see the notes on the paper, I hear them mentally. These two processes are going on at the same instant, and all the time.

It can be readily seen then, that I do not need to sit at the piano always when I practice, or I may say in order to practice. For I can practice wherever I am, even when walking along the street. I often review my répertoire after I have retired for the night, or if I awake in the early morning. Now that I have taught myself to do this, it is of the greatest assistance in my work. I don't know what I should have done without this system of working, when I was in Australia last season. In one city I had to give ten concerts with only one day intervening between them. The programs had to be all different and I had to work hard to come up to the mark, for I had to get up new pieces and perfect old ones. If the old pieces were too far gone, I had to get hold of the music and review them. But if they had not been out of my mind and fingers for too great a period, I could generally recall them mentally employing a minimum of effort.

Thus, when I am on tour and constantly travelling so that I have absolutely no time for work, I can do this mental study and thus keep my répertoire in repair. I really don't need more than about four programs for a season's tour."

A Clinic for Concert Singers

What Happens at One of Oscar Saenger's Interpretation Classes—Delving Into the Mysteries of Audience-Psychology.

By PAUL KEMPF

WHAT are the tricks of the singer's art?—the hundred and one accomplishments that come usually only through years of experience—the equipment that enables the artist not only to sing a song well but to win the warm favor of his audience by the manner in which he deports himself on the stage?

Anyone who has had the opportunity to sit through one of Oscar Saenger's Interpretation Classes, such as he has for many years conducted at his New York studios and will again conduct this summer at his school in Chicago, will realize, perhaps for the first time, how intricate is the technique of the practical side of song interpretation, which of course includes stage deportment.

Here, before a large class, each student is called upon by Mr. Saenger, to make an appearance—must subject himself to frequent interruptions so that corrections, suggestions and criticisms from other students may be registered. A trying ordeal, no doubt, for the student, but one that will make a lifelong impression and enable the aspiring artist to save himself from many pitfalls during his future career.

"I want to call your attention to an article in the *North American Review,*" began Mr. Saenger in his opening address to the class. "It deals with the impressionistic and symbolic schools of art. This is a subject with which every good singer should be familiar. A thorough knowledge of what our leading thinkers and writers have to say on such subjects as these is indispensable to the singer. Your minds must be alert to the trend of the times in cultural matters. All this can be turned to good account by the really sincere singer.

"And now, Miss Jones (fictitious name for this purpose), what have you brought with you today? Please sing for us."

Miss Jones had brought a song of dark, melancholy hue. She handed her printed notes to the accompanist, and made her way upon the studio stage. But there are many, many ways of advancing to the front of the stage, as Miss Jones soon learned. Her first attempt did not satisfy.

"Remember always," interposed Mr. Saenger, "you must make your audience glad to see you—come in with some show of enthusiasm—a smile, exert that charm which we all know you possess—there—that is better—everybody applaud; a good beginning is half the battle. Think of that elderly lady and the fat, bald headed gentleman in the audience and make them feel a thrill of delight when you come out." So Miss Jones, after several beginnings launched into her song.

When she had finished Mr. Saenger turned to the class—"Can any of you tell me what the text is all about? Can any of you relate the story of that song?"

Absolute silence.

"As I thought," he went on, and turning to Miss Jones—"You have failed utterly to convey the thought or the beauty of the poetry in the text. You have disregarded your enunciation in your attempt to sing tones and phrases. Remember always—first the poem, the thought—the drama—then the musical expression. The English language is really beautiful when properly sung. We should all be proud of it. Let us bring out its beauties."

And Miss Jones sang her song again until its meaning was clear to every student.

Now came a young tenor. "Here he is," announced Mr. Saenger to the student audience. "There he is—idol of all the women—subject of much newspaper gossip; let us get into the spirit of the thing and give him a rousing reception." The young singer's stage reaction to the applause, his manner of receiving it and acknowledging it, were the objects of the sensational introduction.

"What have you selected, Mr. Smith? Ah, an aria, and in French! Now be certain that it is *good* French, for there will be those in your audience who think they know more about French than you do."

After a full fifteen minutes of trial and retrial, Mr. Smith's aria, analyzed, praised here, condemned there, was allowed to pass, but not until an effective exit had been made.

Another soprano, a contralto and a basso followed. Each was subjected to the closest kind of critical scrutiny during the performance of the selected number. The pose, the tilt of the chin, the smile, the position of the feet, the length of the cuffs, the gesture, the diction, the vocal style, the breathing process, the attack—all of these and many more departments of the singer's art came in for discussion and helpful comment. The psychology of the audience and how to capitalize a knowledge of it; how to control applause and how to keep it from expiring completely at hazardous moments were all discussed by one whose long career and whose varied experience brought inspiring authority to his message.

Those of you who have wondered what an Interpretation Class is like may get some faint idea of it from these lines. To me it was a refreshing and informing experience to see these young artists cover so much in so short a time; to see them travel so quickly a road which for others, less fortunate, must require years of personal experimentation, hours of anguish, and scores of bitter failures before real success is achieved.

Why should millions of people be deprived of what they adore—the tender, simple love ballad—because a few highbrows call it sickly sentiment? —*Guy d'Hardelot.*

Use Plain English in Music Teaching

By W. J. Baltzell

IN a certain school of music the students who plan to teach are brought together twice a month for a practical talk by the director or a lecturer engaged for that purpose. One of these special talks was on the use of the English language in teaching. And this is the reason the topic was taken up:

A pupil must understand the words the teacher uses in explanations. Simple words, those used in ordinary, every day speech are best. And not only simple, familiar words, but also ideas which are easily taken up because they are familiar or a part of one's every day experience. Concrete statement is better than abstract. If possible every statement or suggestion should be illustrated. The new should be explained through some relation with the old, that is with something already known to the student.

I should not use long words formed from Latin and Greek roots unless necessary. Tetrachord is a good word, and has a specific meaning. But I should prefer to speak of a four-note succession at first, illustrating it by a blackboard figure, and reach the term after the "four" idea had been taken in. Technical terms may be learned as a direct task for the memory. I have seen the expression "tactile sensation"; why not "touch effect?" Shall we say "phalanges" or "joints?"

If I wanted to convey to a child an idea of simple song-form I should try to make it clear by means of a poem suitable for the purpose, one in which there is some repetition. If the point were connected with the first effort at tone production from the piano, instead of asking a child to press with one finger and keep the others quiet I might try the following plan: Place the hand on five consecutive keys; let the weight of the hand press down the five keys; do this several times. Then permit the keys to come up under the fingers except the second which is to remain down. This helps to form the idea of separate action.

If you wish to describe a certain form of the minor scale you can do so in words, but an example in notation is better. If you wish to explain the difference between dominant seventh, secondary seventh, and diminished seventh chords write an example each on a blackboard or a sheet of paper, and then play them one after the other, making comparison with eye and ear.

To say that the Pentatonic Scale is one of the five tones is correct; but it is better to mention which five of the ordinary major diatonic scales are used. And then give an example of a tune in the pentatonic style, *Auld Lang Syne,* for instance.

Things That "Cannot Be Done"

"There are thousands to tell you it cannot be done,
Thousands to prophesy failure,
Thousands to point out to you, one by one
The dangers that wait to assail you,
But just buckle in with a bit of a grin,
Then take off your coat and go to it,
Just start in to sing when you tackle the thing
That cannot be done—and you'll do it."

Edgar Guest.

Modern methods of teaching are based on the psychology of creating a receptivity in the minds of the pupils, and music appreciation must be a successful combination of arousing interest and securing cooperative response of the pupils. Young persons are especially inclined toward that self-forgetfulness and warmth and intimacy of response which are essential to appreciation—play and imagination are akin to art—and it is these qualities of response that it is the task of education to evoke and preserve.—*Mrs. E. S. Reider, Supervisor of Music in Williamsport, Pa.*

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and leads to all that is good, just and beautiful.—*Plato.*

Jane Cathcart Solves a Student Problem

Jane R. Cathcart, Founder and President of the Washington Heights Musical Club, and Two Views of the Club Headquarters in New York

How the Washington Heights Musical Club Makes It Possible for Talented Musicians to Appear Before Audiences and Provides a Congenial Atmosphere for Workers in the Musical Field

IF you have musical talent and ambition, and have decided to launch upon a musical career, certainly there is no lack of opportunity to find competent teachers and schools for the further training of your natural gifts.

But after you have gained sufficient proficiency as a singer, pianist, violinist, organist, or what not, where is the opportunity to address your efforts to the public?

Here lies one of the serious problems of our musical situation. We are turning out thousands of finely trained musicians but with the quota of young artists far past the saturation point, we are doing very little in America to make it possible for these gifted young musicians to appear before audiences so that their progress may be judged. Our musical graduates lack even the opportunity to gain the experience, so necessary, of feeling the public reaction to their efforts. They know nothing of the machinery which must be put into motion to provide them with the publicity and the means of securing professional engagements.

The average music student who comes to New York in the hope of combining study with the advantage of mingling with musicians and persons of musical taste, has, in years past found the metropolis an exceedingly lonely place. Only through chance opportunity could he or she find anything resembling a musical environment.

It was this condition that made a deep impression on the mind of Jane R. Cathcart some years ago when she was a student of music in New York, the city of her birth. She determined some day to "do something about it"—and she has. One day she conferred with her friend Ethel Grow, the contralto and teacher, and suggested the formation of a club which would give young musicians the opportunity to fraternize and appear before audiences that would be attracted by the very worth of the purpose. Miss Grow saw in the suggestion a very feasible solution to the problem they had been discussing and from their conference grew what was afterward known as The Washington Heights Musical Club, so named because at that time its activities were centered in that section of the city. Today Washington Heights has very little to do with the club which has assumed almost national scope, but the name is preserved, probably for sentimental reasons.

The Purpose of the Club

The purpose of the club is to provide a congenial atmosphere, free from carping criticism, where artists—amateur and student as well as professional—may mingle and enjoy one another's accomplishments; to afford opportunities for student members to appear before a sympathetic audience before appearing professionally, calling special meetings for the purpose if necessary; to organize vocal and instrumental ensemble units so that works of all kinds may be performed; to lend support to American music and musicians in every way it finds financially possible and to form a junior branch for young musically inclined children—under 17 years of age.

The club is now four years old; it is well established and its concerts are invariably heard by large audiences in Aeolian Hall, the Wanamaker Auditorium, the Plaza Hotel, and at headquarters, 200 West Fifty-seventh Street. Many well-known artists are members and participate in its concerts, one of the requisites of membership. Among these are Paul Shirley, Ethel Grow, Ruth Kemper, Marie Stapleton Murray, Michael Anselmo, Francesca Marni, Robert Lowrey, Charles Haubiel, Elliot Griffis, Edna Minor, Frank S. Adams, and others. The honorary members include such widely known musicians as Louise Homer, Charles Wakefield Cadman, Henry Holden Huss, Mrs. Edward MacDowell, Mrs. H. H. A. Beach, Caroline Beebe and Augusta Cottlow.

Publicity for Members

One of the practical benefits which come with club membership is the publicity given to the work of the individual artists identified with the club. Press books are issued, folders printed and musical paper advertising is arranged for by experienced hands.

Clubs are usually successful because of the intelligent and enthusiastic efforts of one or two leaders. It is so with the Washington Heights Musical Club. Without Miss Cathcart it would be difficult to picture a continuation of the worthy work that the society is accomplishing. Quiet and unassuming, she belongs to that rare type of individuals who believe in action rather than words. She won't "talk club" to you unless you broach the subject first. And yet she devotes every hour of the day and evening to club details; she is always available for advice and practical aid where it is needed; she finds time to sing professionally, to compose, to teach harmony and to manage the myriad details of every program given under club auspices. She and Miss Grow have thrown their beautiful studios in the Rodin Apartments open to club activities—surely a striking example of devotion and self-sacrifice to an ideal and an exceedingly practical purpose. P. K.

The Music Supervisor Points the Way

A Vital Force Combatting Tawdry Influences and Leading to a Better and Widespread Knowledge of the Best There Is in Music

BY FRANKLIN DUNHAM

ATROCITIES are being perpetrated in the name of music. I have often wondered why musicians, teachers of music in our colleges and our schools and private teachers have not united in a revolt against the mental and musical dishonesty of some of those who are purveying music to the masses of people of the nation.

The organ grinder passed away with the very distinctive German Band which also dominated noisily, but musically, the streets of our various cities until eight or ten years ago. The organ grinder, as I remember him, invariably selected the folk tunes of his own Italian people and the operas of Rossini, Verdi and Leoncavallo for his hand-operated reproducing piano, while the German Bands played Wagner, "Die Wacht am Rhein," "Tannenbaum" and more Wagner as an encore. They were unconsciously influencing the musical sensibilities of our people while Symphony Orchestras as well as Opera Houses were struggling with great deficits and called upon the very wealthy although frequently not superior people to help them exist. Music within the concert hall was a fetish, an excuse for a social gathering.

But today you do not go to New York or Chicago for your music. Concert tours send great artists to the most remote places, symphony orchestras travel, opera companies visit all the prinicipal centers, and within the radius of often a hundred miles, people travel to hear them. What has brought this about? Increased wealth? Yes and no. Increased appreciation and love for the beautiful? Yes and no.

Undoubtedly the common use of recorded music, both good and bad, has had a far reaching effect. The vast catalogs of the talking machine companies and recorded piano music have been an open sesame to the great masses of our people, hungry for spiritual and emotional nutrition. But the principal factor in this new phase of musical activity I believe to be—the desire to live more fully—to gather from the world in which we live all the enjoyment and happiness it can give and to pay back in measure for that enjoyment, the gift of our own participation—for in giving, we receive.

Music must be defined. Not that educators insist upon it but that we must know our friends as well as our enemies. Music, says Walter Spalding, is a tone presentation of emotional experience, fashioned and controlled by an overruling intellectual power. If you accept this, you therefore accept two factors equally important in appreciation, the emotional appeal and the intellectual exercise.

Consequently, two avenues of enjoyment—the emotional, involving the spiritual as its highest form and the intellectual, involving the use of mind process in following theme and development.

The agencies working toward the development of music appreciation today are briefly: concert halls and opera houses, symphony orchestras and the better directed motion picture theaters, art institutes and libraries; the great Federation of Music Clubs and Women's Clubs, radio broadcasting and record companies, schools and their teachers, who have

Franklin Dunham, Educational Director of the Aeolian Company

more than the salary as compensation for their labors, homes where music understanding has entered, and homes where the innate love for music, as in the homes of our foreigners, makes them the hope of American musical progress.

It would be a long story to tell you of the aims and ambitions of such women as Mrs. Frances E. Clark, to whom was given the opportunity to bring the music of the great masters to little children in school and home through the talking machine; of such disciples as Edith Rhetts, the leader in the new profession of educational directors of symphony orchestras, now serving with the Detroit Symphony Orchestra in that capacity; of Agnes Moore Fryberger, who began that work with the Minneapolis Symphony, over ten years ago; of Bess Daniels, of the Los Angeles Symphony; of Donzella Cross, of the San Francisco Symphony; of Mrs. Arthur Shephard, of the Cleveland Symphony; of Margaret Lowry, of the Kansas City Symphony; all supervisors who have entered a field of broadened service to do the thing that needs to be done right away. Then there are the directors of music of great cities and small villages who have accepted what has been in reality a new pedagogy. This new pedagogy needs to be tested, and to that end the Music Teachers' National Association, the Research Counsel of the National Supervisors' Conference and the National Society for the Study of Education are banding together to chart this so-called uncharted season of "music appreciation" this year. (We would like to know *authoritatively* what has been pro and con in convention for some years).

I am glad to say that my own city and my own universities, Columbia and Fordham, are on the honor roll. George Gartlan, the Director of Music in the city schools of New York, was among the first to recognize the value of equal musical opportunities for children of all—rich and poor, foreign or native.

Nor should I neglect to mention the perfectly wonderful bibliography of material available through supplementary book sources and the various established series which are being used over the country.

The supplementary book sources as I have discovered them are as follows: *The Listener's Guide to Music* by Percy Scholes (Oxford University Press); *Beginner's Guide to Harmony* by the same author, also the *Book of Great Musicians, Music an Art and a Language*—Spalding, *Fundamentals of Music* by Karl Gehrkens, a first in the Music Understanding Series, a group of four volumes separately written by Daniel Gregory Mason, Clarence Hamilton, Edgar Stillman Kelly and Karl Gehrkens; *Music Appreciation* by Clarence Hamilton; *Stories of Symphonic Music* by Lawrence Gilman; *How to Study Music* by Charles H. Farnsworth; *Appreciation of Music* by Daniel Gregory Mason; *Value of Music in Education* by Rose Yent; *New Encyclopedia of Music* by Waldo Pratt; *What We Hear in Music,* published by Victor Talking Machine Co.; *Listening Lessons in Music* (new edition) by Agnes Moore Fryberger; *Music Appreciation Lessons*—Glenn & Rhetts; *Introduction to Music History and Appreciation* by Dorothy Mayer; and the *Duo-Art Book of Music* by The Aeolian Company.

The country is on the eve of a great music awakening. The radio is broadcasting music to the four corners of the country and will probably extend its activities to the world.

It will bring great artists to the humblest homes and it will stimulate your work and mine to help on the common understanding and the clearest appreciation of life values—through music.

In their capacity as Music Supervisors they are using this new agency, the radio; they are controlling this abnormal craze for tawdry dance music; they are aiding concerts and recitals; they are carrying on through their assistants well-planned courses in music listening. How? Simply by putting themselves and their influence into these activities, not merely as the teachers, but also as the leaders of things musical in their community.

Margaret Anderton's Confab Corner

AND Now We Turn to the Music of the Church—When Prize Contests Stir the Competitive Instincts of the Ambitious—The Glee Clubs Fight It Out

MONTH'S MESSAGE

"Music Is the Poor Man's Parnassus"—Emerson.

"Proud-pied April dressed in all his trim
Hath put a spirit of youth in everything"—Shakespeare.

ALL things new and hopeful and happy seem particularly linked up with this month of the spring, "proud-pied April," as Shakespeare calls it. Easter Day falls in the middle of April this year, and with that the mind naturally leaps to Music in the Churches. All the choirmasters and organists and their singers, and in some cases players (in that many churches introduce the liquid harp, or the violin, or 'cello, to swell the gladsome Easter songs), are busily at work in rehearsals which will reach their triumphant culmination on the morning of April the 20th—the day when "Behold I make all things new" comes home to all. The very impressive Sunrise Service on Easter morning, which, if I am not mistaken, originated in California, is being adopted by churches in increasing number everywhere; and at this music is the prime factor.

Another very lovely idea introduced last year in one place (and it is something which could be most easily carried out in many *other* places) was the grouping of a mass of school children, all dressed in white, and the arranging of them in the form of a great white cross on a hillside, whence floated out their sweet young voices in Easter hymn and carol. Why not start something like this in *your* community this year?

* * *

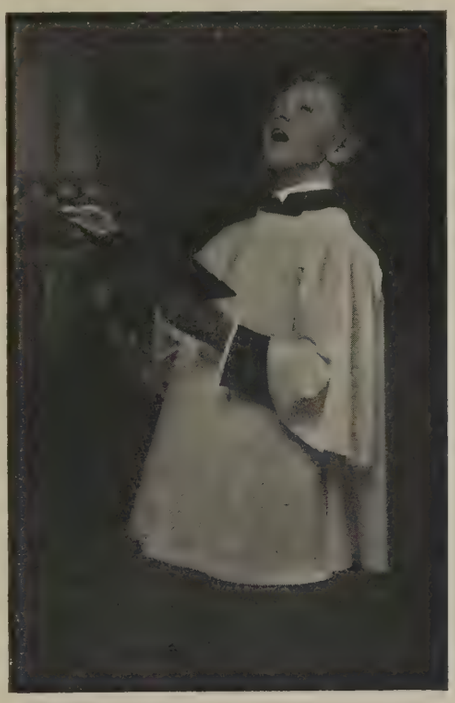
Music is the spirit of youth, so what more fitting than that our youth should lift their voices in this art which Carlyle said was "next to the angels," and that they should start the habit during the Easter season of sprouting tendrils and budding blossoms and young lambs. Our readers may recall how Joel C. Harris makes his *Uncle Remus* say,

"W'en Brer Rabbit chuned up fer to sing, he made dem yuther creeters hold their bref!"

It seems quite a coincidence that this chorister picture should have come to us just at this season.

The photographer of this picture is Emma Hilton, of Fifth Avenue, New York, herself a former church and also opera singer. The step to this kindred art was natural. Mrs. Hilton is most happy in her "musical" pictures. With sympathy and understanding toward music and youth, her success along these lines, and also with the little ones, is to be expected.

We cannot do better than encourage our young boyhood not only to sing, but to make every effort to get in as a choir-singer to



some church. The effect upon that boy's future, musically and otherwise, is tremendous.

Do our readers know that some of the larger churches in America have adopted the plan of sustaining a regularly equipped boys' boarding school for its choristers, where the lads live in the building, are given their regular schooling in addition to their very thorough musical education? All these splendid benefits are given in return for their services as choristers.

All this is a wonderful opportunity and advantage for a boy's future career. The State Regents' examinations are the standard for the general scholastic aim, and of course on the music side these lads are so trained in theory and harmony, as well as voice production, that they are able to read at sight almost any music put in front of them. Many an out-of-the-city boy with a good voice gets his first big chance this way. Several of the best private preparatory schools offer scholarships to choir school boys, and their churches take a keen interest in their future careers.

I look to the *future great American composer* from these sources!

In New York City, the Cathedral of St. John the Divine, and the artistically beautiful Episcopal Church of St. Thomas, are two notable examples of well-equipped Choir Schools, both run according to the best traditions and plans of the cathedral choir schools of England, which have turned out some of the best scholars as well as musicians.

Churches Show Increased Interest in Music

All over the U. S. A. we are noting a more vital, also a more understanding and sympathetic interest between clergy and organist and the choir music. A case in point is that of this same St. Thomas and its rector, the Rev. Dr. Ernest Stires.

The late lamented Reed Miller, leading tenor of that choir, whose sudden death cut him off in his prime a few weeks back, subscribed to that fellowship, which had extended for fifteen years. The rector took the trouble to hunt him up and thank him personally for his share in a certain special Music Service.

"That helps, Doc," answered Reed Miller, "for at the end of that last solo I felt as if I had sung my last note."

He had, it was his last Sunday on earth. Very beautiful was the tribute by which the rector, in announcing that this singer had "just joined the choir invisible," called attention to the music and musicians of the church.

Again from the pulpit was the attention of the congregation focussed on the musical number about to be rendered by organist and singers. Nicolas Dett, the composer of "Listen to the Lambs, All a Crying," an unusually interesting anthem, is a colored man, a product of the Hampton Institute, and at present directing the music there.

I had the pleasure of meeting this clever musician several years ago. I think it was my own very first lecture given at Columbia University. He was a student at a summer extension music class. Eager, excited, out for information and absorbing it like a dry sponge he was.

I remember turning to Mr. Dykema, who was directing the class that year, and at whose instance I was speaking and playing there, "That man is going to *make his musical mark*, or I am no pianist. Watch him."

In this "Listen to the Lambs," one of many compositions Mr. Dett has written for church uses since the few years back of my "prophecy," the *Negro spiritual* idea is taken and unfolded in some most effective new harmonizings for choir singing. It is atmospheric and yet altogether churchly.

Music Is in the Air and Contests on Every Breeze

Verily a wave of competitive music effort seems to have swept the United States. The National Federation of Music Clubs sends us word of a

$100 prize offered them by the National Academy of Music, of which Nicholas de Vore is president, which is to be awarded to the State Federation conducting the largest number of *Hymn Contests,* based on the twelve hymns selected by Mrs. Grace W. Mabee, chairman of Church music of the N. F. M. C. The contest will close June 1. *Rules* governing the matter can be had by writing for them. I would point out to our readers that this contest is *open to all States,* cities, towns and villages.

Our readers will have noted the *plaint from Virginia* published recently on these pages. Now with young people's societies and Sunday School students and their superintendents and teachers all getting busy to win the prize, the medals, and the banners offered in this Hymn-contest, it will not be long before the ill-sung and lackadaisical hymn-singing obtaining in many churches, especially of smaller communities, is going to be a thing of the past. Do *your individual* part to bring this about.

Another Contest—An Essay This Time

The N. F. M. C. now offers to its presidents to write a Prize-essay on "The National Federation of Music Clubs as a Constructive Force in America." The best 1000-word commentary is to garner in $100, and the essay contest closes on May 1. Boston is also out with a $100 prize, this time to the school-children for an essay regarding the pending *Music-week* celebration.

New York City Busy with Music Contests

New York is busying itself in its various organized districts, and working through the public schools system chiefly, in a series of genuine music contests of wide and comprehensive scope, which are sponsored by the newly incorporated New York Music Week Association. No professionals can compete in these contests.

On Contests

Contests, when conducted "without fear or favor" are splendid things to spur on musical effort, by focussing on specific musical numbers, and a specific musical rendering thereof, on a specific date. There is a happy thrill to them. I approve of them; I took part in many a one in England myself. There is one essential to their success which must never be lost sight of, however, and it is this:

Both contestants and judges *must be good sports.* If you win, *don't boast,* and if you lose, *don't whimper.* In *either* case, and in other words, *don't talk, but do.* THE MUSIC IS THE THING, and the BETTERMENT THEREOF. People do not make music for patriotic reasons, but for MUSIC reasons. The *ideal* of a Contest, and of all contestants is, that you stand or fall for what you are; that you win or lose by showing yourself the equal of the best. Next you aim for *Parnassus!* (see Emerson's message).

When contestants are found to be just as good as the best, they are simply standing on their present merit. When healthy-minded, they seek a *better* best, and strive to match themselves up still higher. Progress is the thing, and progress in Music achievement is a gradual thing.

Forced music achievement, impelled by a mad desire to get on top, without climbing the rungs of the ladder of music, which lead to name and fame, and "hundred per cent," are somewhat like the forced blossoms of the gorgeous showing of flowering plants in the Easter florist displays. Experience teaches us they drop off.

Go to nature, you music-lovers, and music patrons, and music workers! Plant your bulb of music deep, deep down in the soil which protects the living soul of each one of us, and give it time to grow, naturally. The music then—of both nation and of individual—will grow sturdily, healthily, gradually, and—naturally.

Tend it, Oh, yes! water it, watch it, use your cultivator upon it, and—don't forget to weed it—"good and plenty" as the farmers say! Music Contests are not so very unlike the fertilizer we give our plants and blossoms. They give a spurt to things, with their mixture of blood and bone, and phosphates, of waste put to work, of cleansing lime, and what not.

Used with judgment, and by a good judge they are fine (e'en though they cause a sniff here or there); they make for a healthy acceleration. Used by too palpitantly eager Cultivators, (Music or gardener) and by an inferior judge, then woe to our plants, our music, and our souls! Be careful, Music-lovers, and Musician makers.

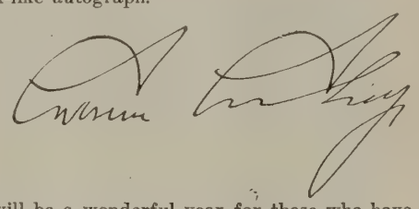
MARGARET ANDERTON.

Calvin Coolidge Sets the Seal of His Approval to America's First National Music Week, May 4th to May 10th, 1924

Gentlemen, the President! and also now the indorser of "America singing." Thus can that indefatigable live-wire worker for Music in U. S. A., viz.: C. M. Tremaine, of the National Bureau for Advancement of Music exclaim. Calvin Coolidge has accepted the Honorary Chairmanship of the first National Music Week.

The various States and cities which during the past few years (since the snowball of a definite Music-week started) have held, upon varying dates, are now asked to "nationalize," by joining in a united adoption of the same week, to wit, May 4 to 10. Thus we make of 1924 the first *National Music Week* Celebration. The President, who is particularly approving of the Community Singing idea, thus sets the Nation's, and his own seal of approval to this big music effort, and adds, *"I hope this year's observance of Music Week may mark another milestone on the way to the widest interest in, and appreciation of, the best in music culture."*

To which he appends this characteristically sphinx-like autograph.



It will be a wonderful year for those who have never yet attempted a "Music-week" to do so, *now.* Why not? Anyone writing to Mr. Tremaine, National Bureau for Advancement of Music, 105 West 40th Street, New York, will get helpful directions and suggestions for setting about the organizing of the celebration in towns of any and every size. This is all free, too. Or, you can write to *us.* Let us all swell the crowd during May 4-10, so that Walt Whitman, who wrote the line "I hear America singing," can turn to his associates in the sublime sphere where he now may be, and exclaim, *I told you so!*

The Glee Club Contest

When men, particularly young men, go in for music, there is a snap and vigor and enthusiasm about what they do, which is truly refreshing. In the recent Intercollegiate Glee Club contest for New York State, held Feb. 16, the colleges of Colgate, Hamilton, Rochester, St. Lawrence, Union, and Clarkson, in addition to Syracuse, sent clubs to the contest, which took place at the Mizpah Auditorium, Syracuse University.

The prize song, *Morning Hymn* by Henschel, arranged by Professor Davidson of Harvard, formed part of the test; the remainder comprising one *light* song chosen by each respective contesting club and one chosen *College-song.* Colgate and Hamilton won respectively 229 points, which tied them for second place. Syracuse was awarded 239 points, so *won first place,* and gave a particularly notable rendering of the prize song.

A thrilling close to the contest was the combined singing of all the competing clubs in the *Hymn of Thanksgiving,* by Kremser.

The Intercollegiate Contest

Just as I write these lines comes the news that Yale University Glee Singers have carried off the First prize, a silver cup, with 288 points. We don't mean the *cup* had that many points!

Syracuse University Singers were a thrillingly close second, with 286 points; only 2 points lower. Columbia University split second honors, getting the same points as Syracuse.

Needless to say the packed Carnegie Hall amphitheater was a scene of wild enthusiasm. The Prize song was again the "Morning Hymn" by George Henschel, arranged for men's voices, by Professor Davidson of Harvard. Albert Francis Pickernell is the president of the Intercollegiate Musical Council under whose auspices this very interesting contest was arranged.

Personal Doings of Confab Readers

Charles L. Tracy. The teacher of piano and organ, in addition to his work at his New York studio, has been dividing his time this season in Vermont, his native State. Mr. Green, one of his piano pupils, has been teaching all this winter at Goddard Seminary, Barre, Vt., with Mr. Tracy paying a fortnightly teaching visit himself, in addition. Other weeks Mr. Tracy visits the Vermont towns of Rutland, Burlington, Montpelier, and Shelburne, at fixed intervals; and in the latter, his home town, he manages to fit in an occasional Sunday, playing the organ and directing the choir there, and bringing a breath of our great metropolis, with its new music and vitalizing influence to the beautiful Green Mountain State.

Anna Tomlinson Boyd, of Chicago, and Berwyn, Ill., is having one of the most active of her piano teaching seasons, in both of these places. Her splendidly systematic volumes on "How to Develop a Piano Hand," together with the Teachers and Students Daily Record Books (already reviewed in these pages) are being adopted by a good many of our Teacher-readers, and deservedly increasing sales are coming her way.

Ensemble Playing For Youngsters

By May Crawford, of Washington, D. C.

WE begin ensemble work in the very first year of lessons, not as sight-reading but to develop accuracy and a more sensitive rhythmical feeling. Some of the work is memorized and some not. The same duets are learned by four pupils and played on two pianos.

The Spaulding Album, "Just We Two," is very interesting to children. A child realizes much quicker how necessary it is to give notes and rests their exact value when playing with others. Also, they try much more carefully to make a crescendo grow *gradually* louder and to distinguish between *p.* and *f.* Phrasing is easily explained and understood with these Spaulding duets, as they have words.

A children's recital loses its monotony when bountifully sprinkled with two-piano numbers, and I have never taught any child who did not love the work and take great pride in doing it well.

In the second year we use numbers really written for two pianos. By this time the hearing of so many parts will not be confusing. It is well to continue using duets for sight-reading, having the more difficult numbers learned individually before putting the four parts together. For second and third year there is an album titled "A Trip to the Country"; also, another with simple arrangements from some of the operas. Later "The Four Pianists" (Litolff) is a stepping stone to Haydn, Mozart and Beethoven Symphonies, arranged for two pianos, eight hands. As before, we use part of the hour for reading simpler things and the rest of the time working up something which has been gone over at home.

When an overture to an opera is being studied, we read the story of the opera and determine the themes. For other overtures and symphonies we find out all possible about them from music magazines, books and program notes. Themes and their repetitions are marked. When an orchestral hearing is possible everyone tries to follow the themes and distinguish the different instruments.

The goal is not only for better readers but for broader musicianship. Especially telling is this work with pupils who live in the smaller towns where no symphony orchestra is ever heard. Many a girl realizes that the seed for her love and appreciation of symphony orchestras was planted in an ensemble class in a little western town.

We use the ensemble numbers for concerts, occasionally having a whole program of them. Apart from the good received by those taking part, there is the pleasure and benefit to those who listen.

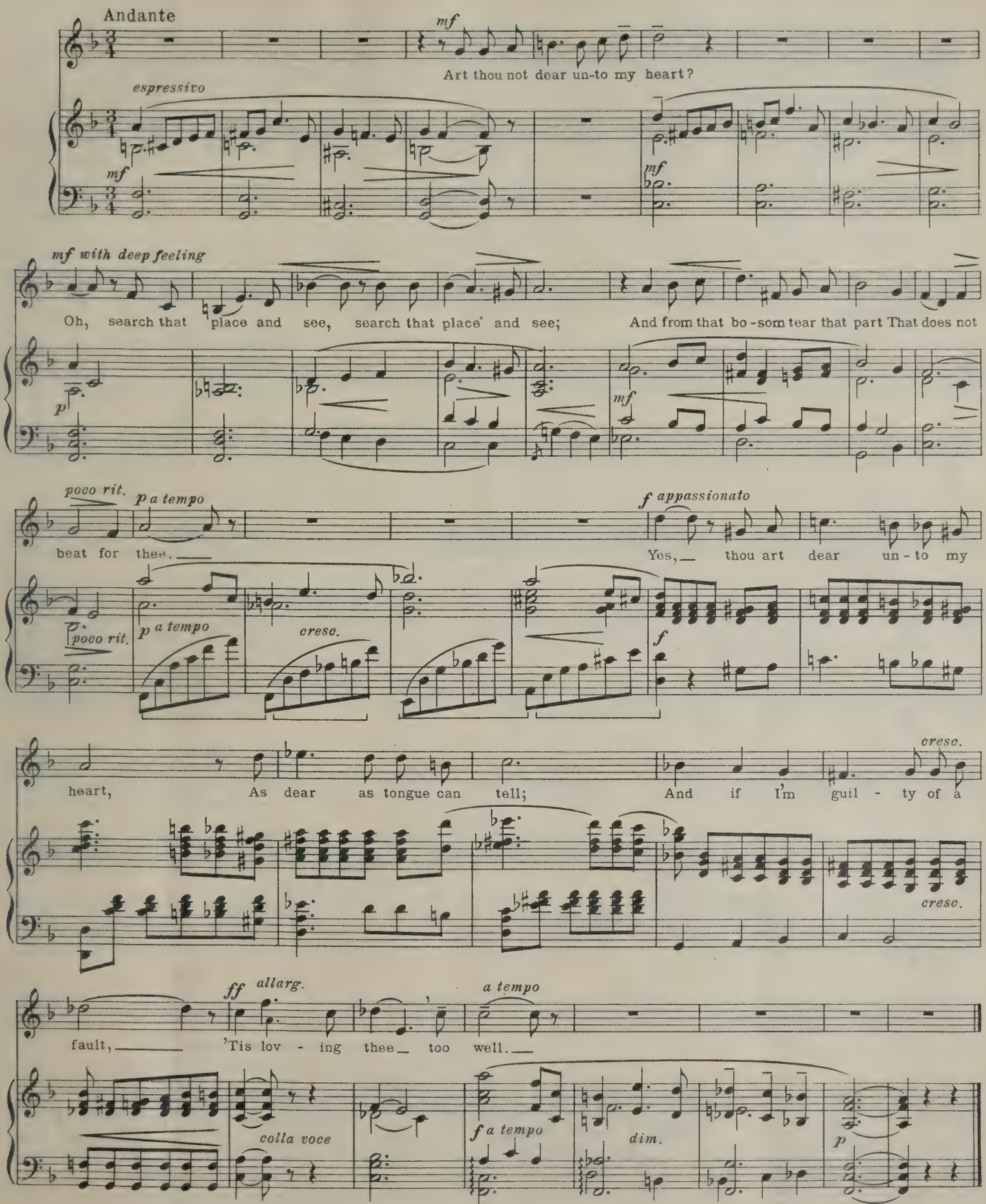
Many a school girl's interest may be stimulated through ensemble work. The care necessary to make a beautiful *pp,* the exhilaration during the working up of a mighty crescendo, the absolute exactness in making eight hands sound together, the technical work necessary to make a more difficult part fall in easily—all of this gets a lot of careful work from many pupils who could not be induced to do the same amount of work in any other way.

Another noticeable advantage accumulating from these weekly ensemble classes is the greater ease in playing a concerto, or the two-piano compositions written for two performers, which are now coming so much into favor.

LOVE

BYRON

IRÉNÉE BERGÉ



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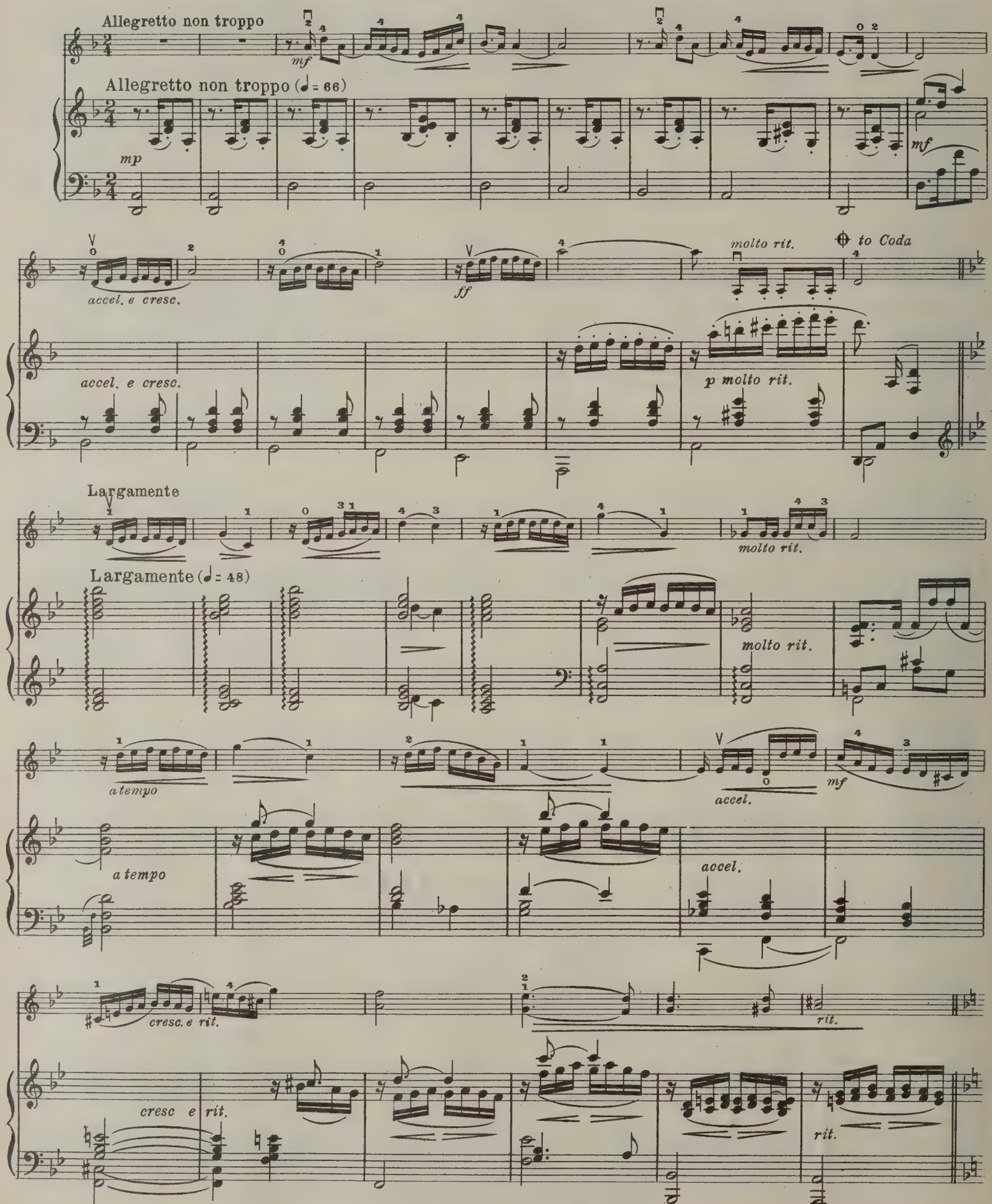
A SOUTHERN SERENADE

Violin and Piano

BUENTA CARTER



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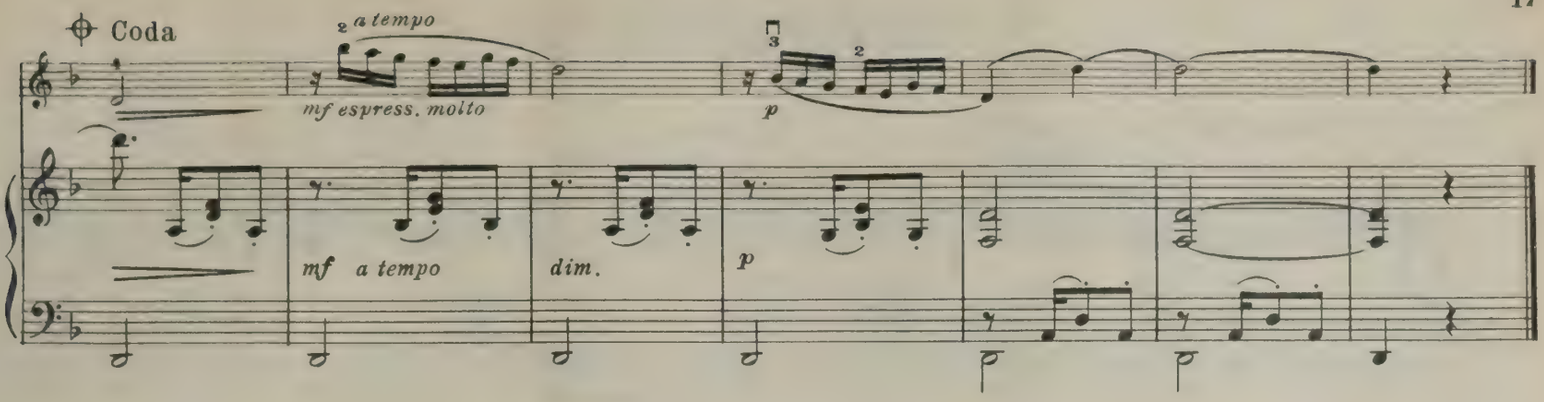
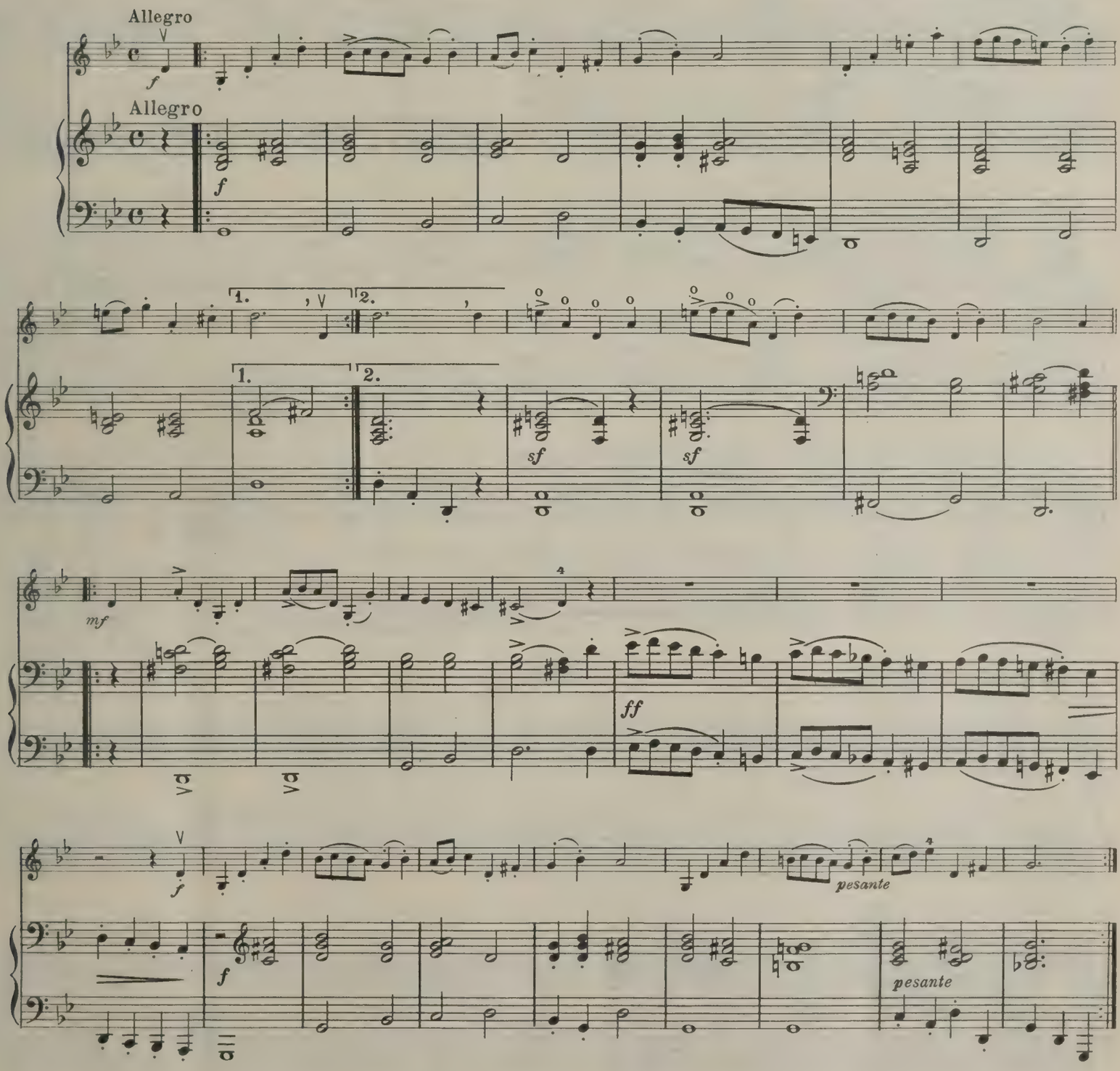
D. C. al ⊕ e poi la Coda



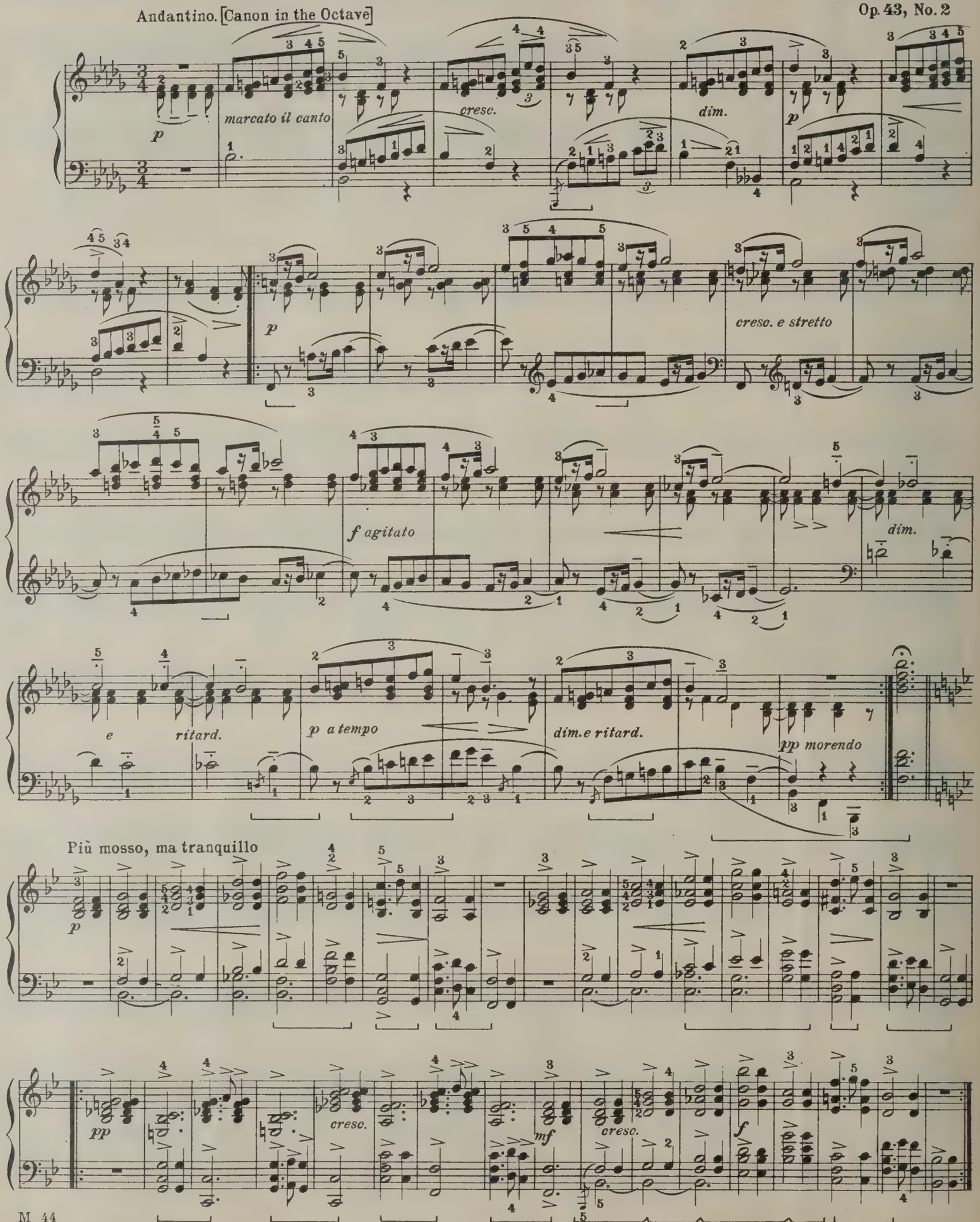
GAVOTTE

CARL REINECKE, Op. 122a, No. 4



THE HARDRADA SAGA

EDVARD GRIEG
Op. 43, No. 2



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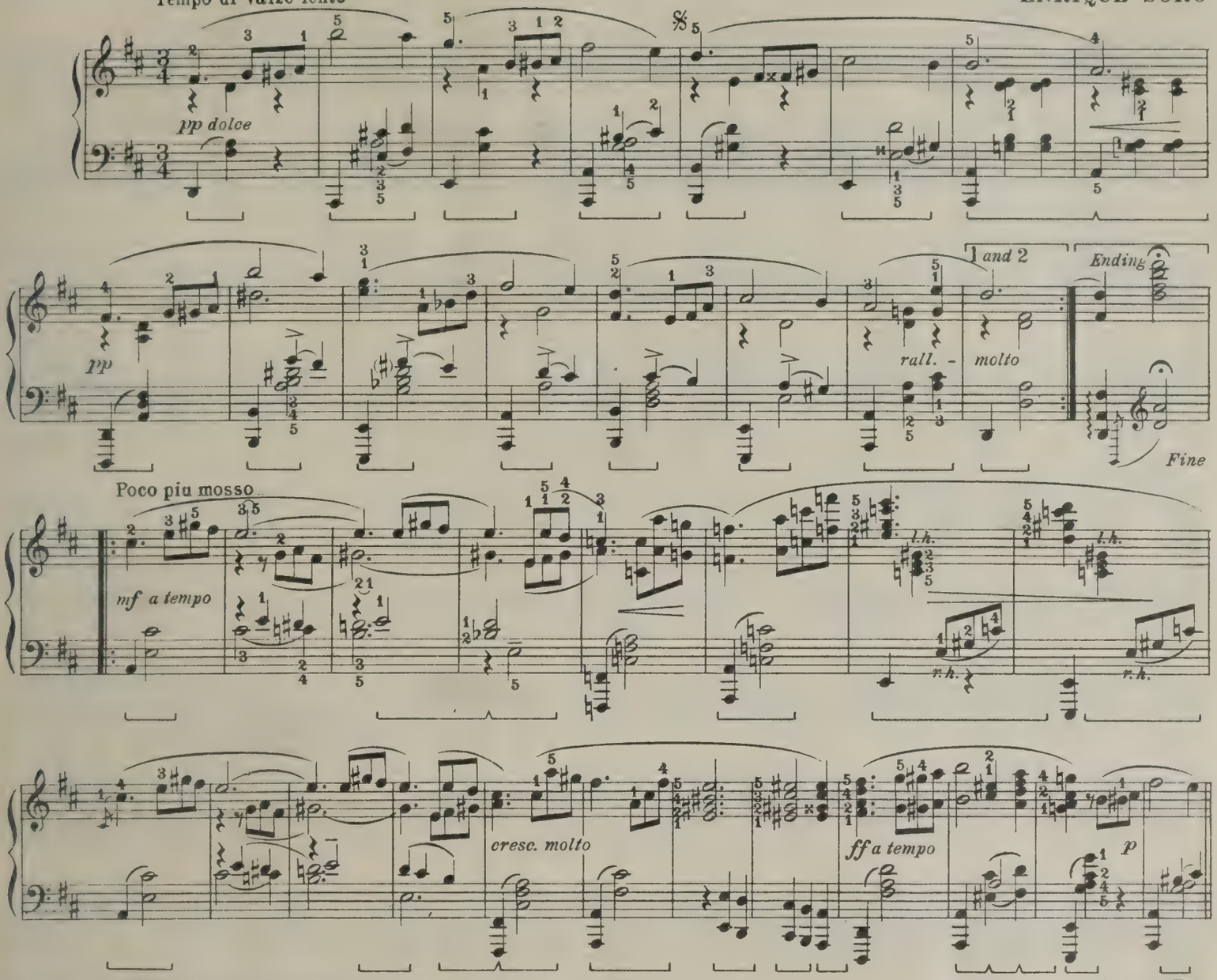
D. C. al Fine

VALS D'AMOUR

Tempo di Valze lento

ENRIQUE SORO



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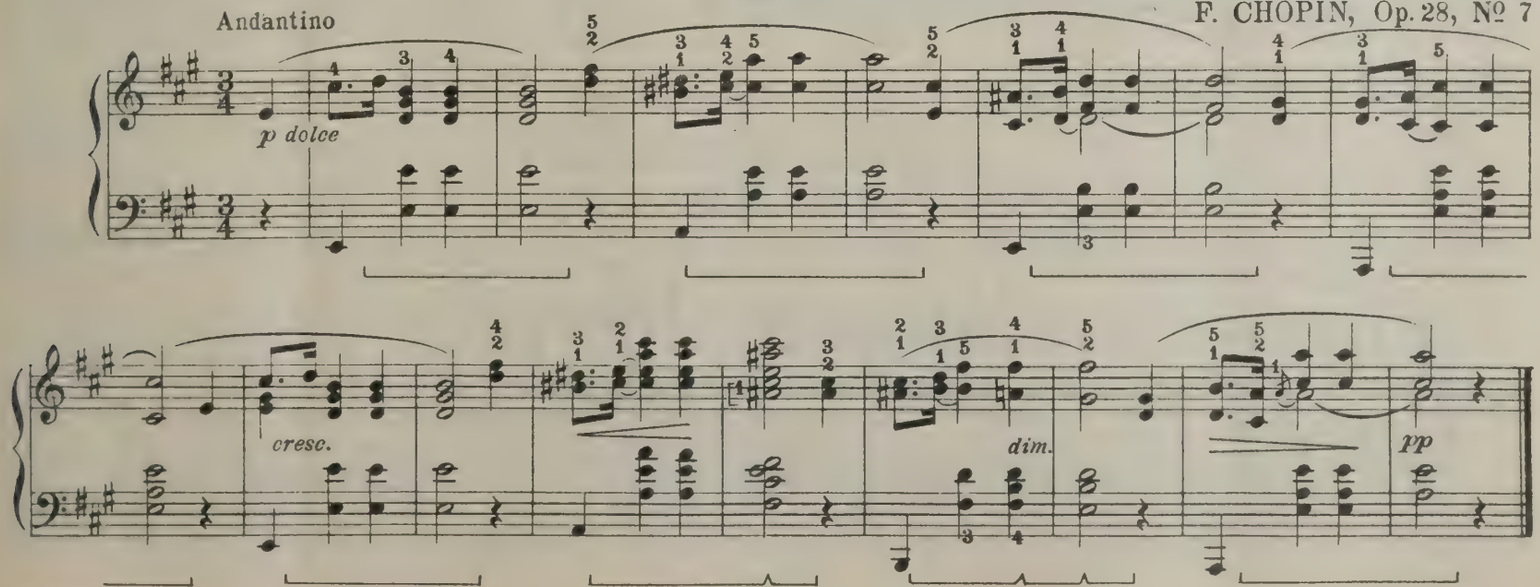
PRELUDE

Andantino

F. CHOPIN, Op. 28, Nº 7



PENROD'S PRANKS

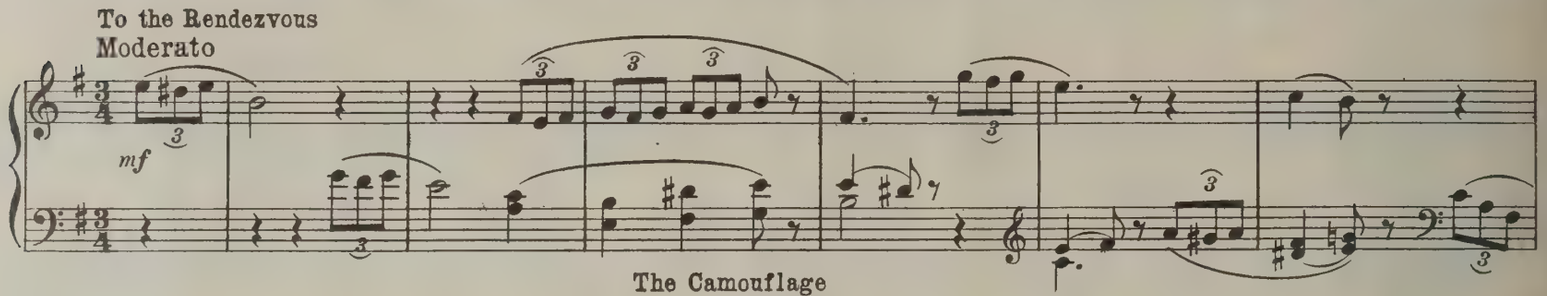
The Conspiracy

Andante *(Canon in the octave)*

TH. GRAY

To the Rendezvous

Moderato

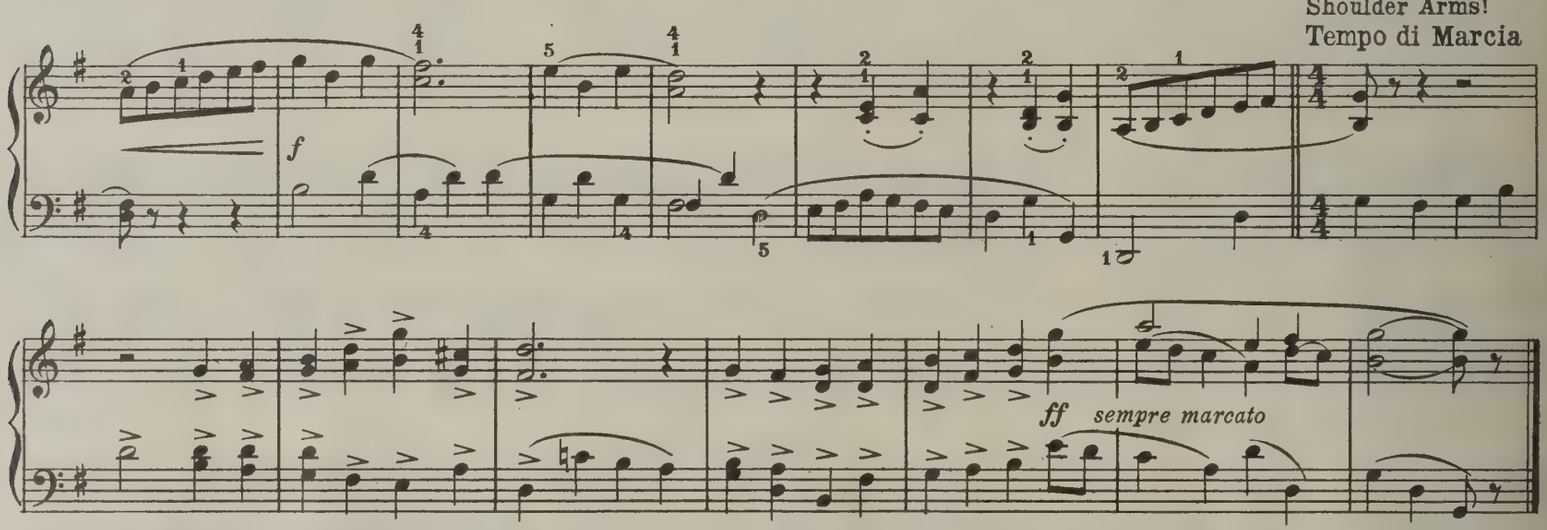


The Camouflage

Tempo di Valse

Shoulder Arms!

Tempo di Marcia



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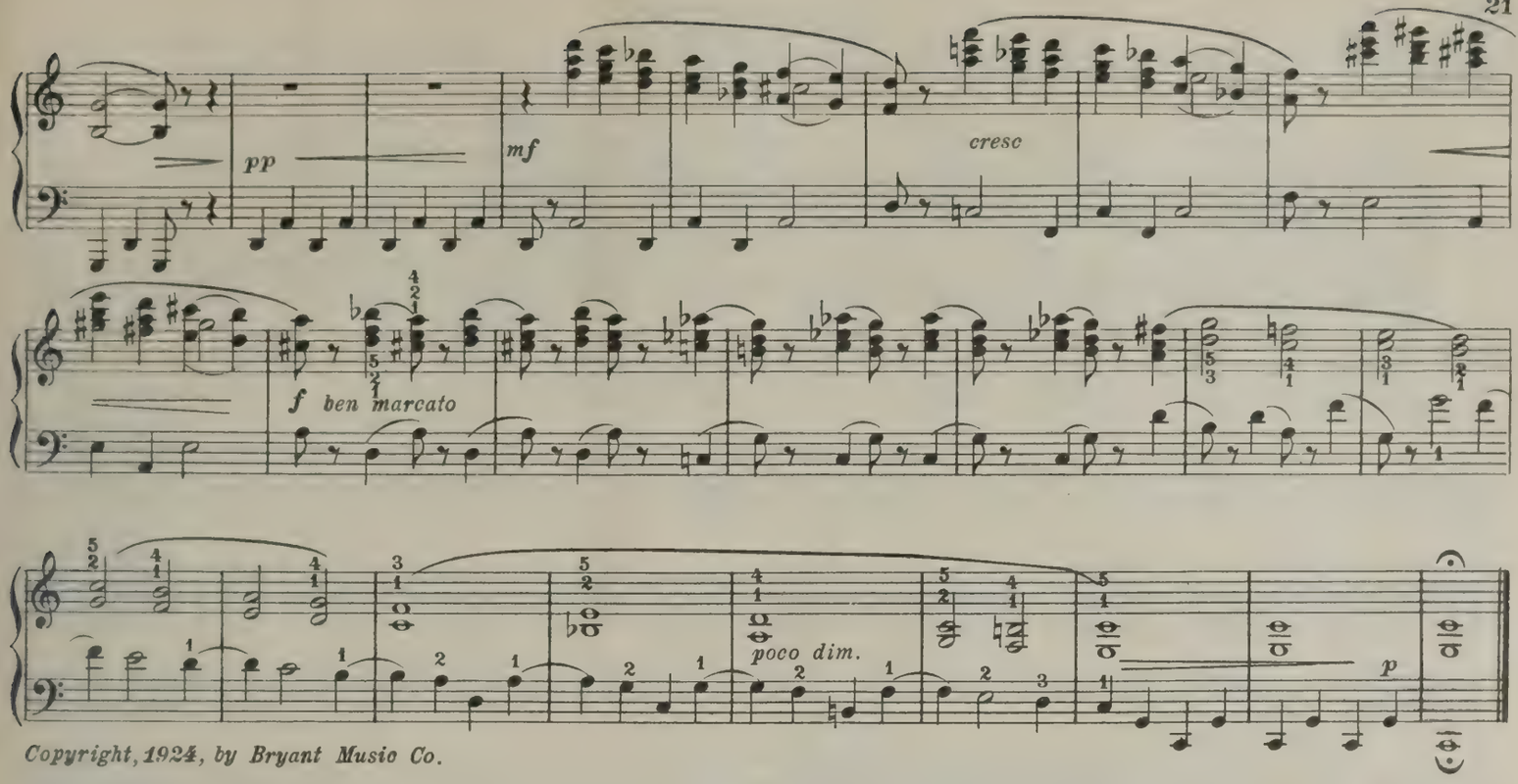
AT THE HIPPODROME

ON AND OFF PROCESSIONAL MARCH

R. MORTSON

Moderato maestoso



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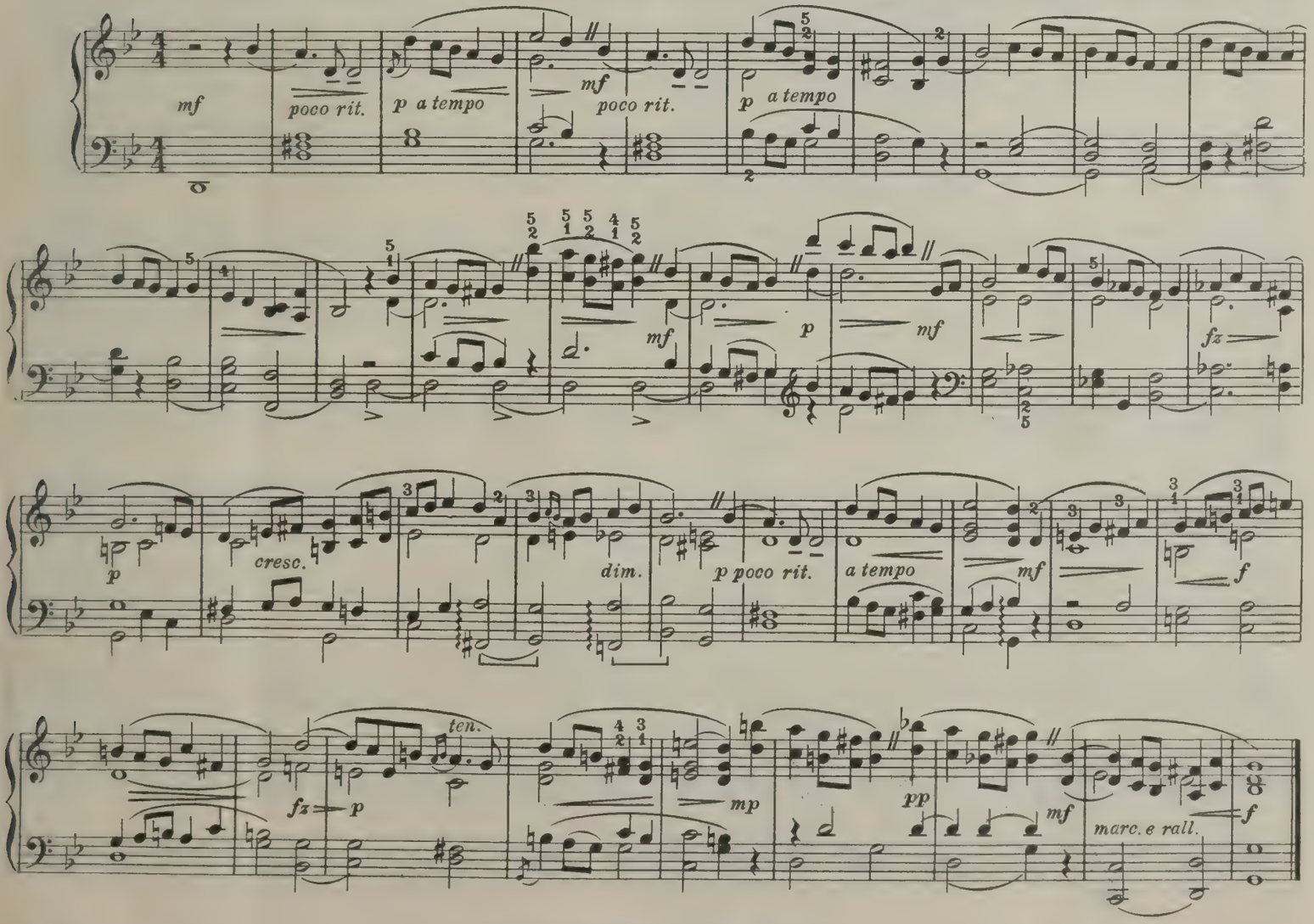
CONSOLATION

DOMENICO SCARLATTI



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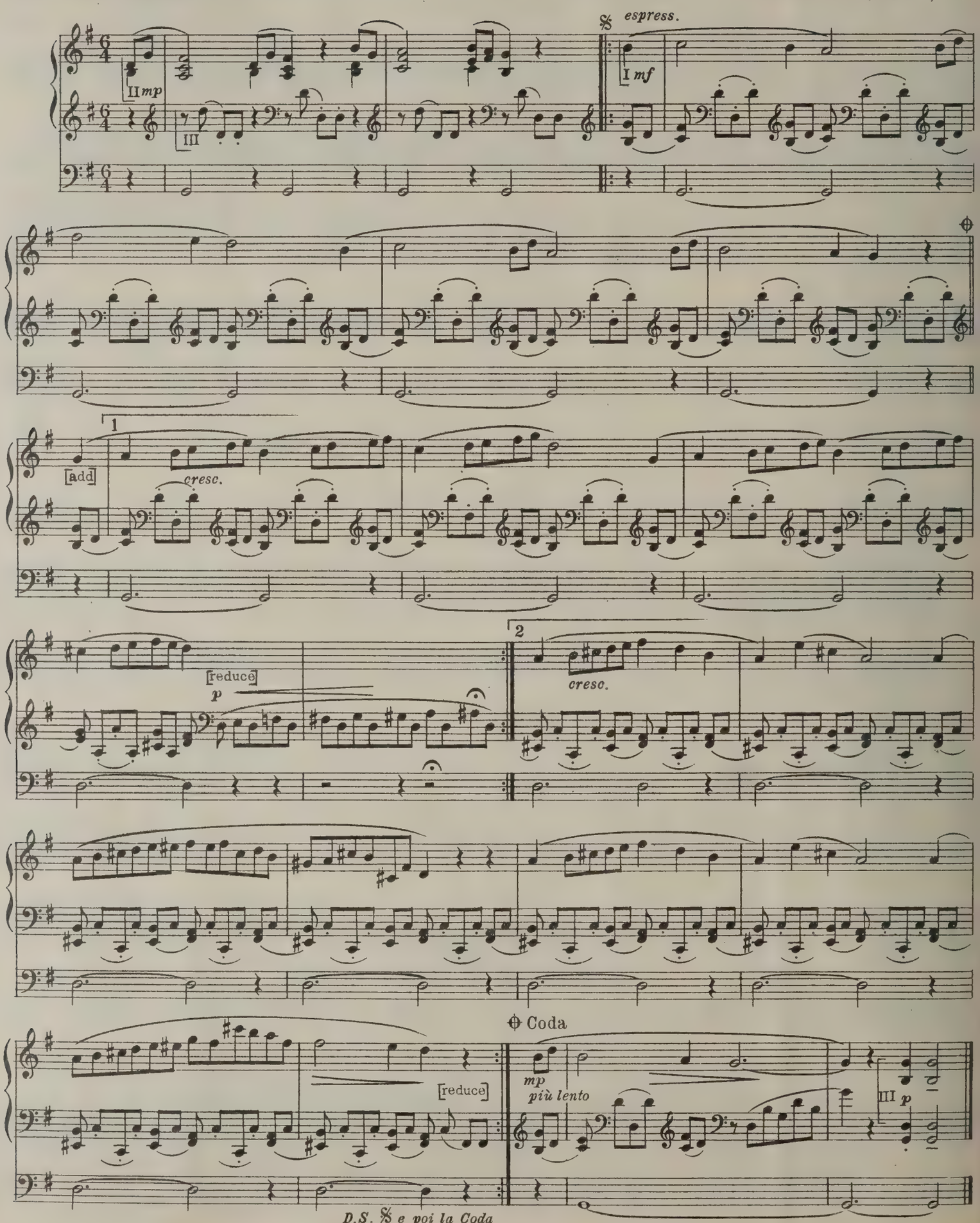
Pipe Organ

BERCEUSE

Trascribed by N. de Vore

A. SIMON, Op. 28, No. 1



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Harriette Brower's Page for Pianists—

WHEN the Sacrifices of an Artist's Career Are Worth-While—How a Great School Began in the Northwest—Making Pupils Over—Lessons from a Month of Recitals

AN ARTISTIC career is something many a young music student holds before his mind's eye, as the goal most desired and most desirable to attain. He hears one great artist after another, if he happens to live in a music center; he notes the enthusiasm, adulation, the applause and success. He wishes he might one day win such applause and success. He fancies artists thus favored by fortune must be the happiest people in the world. For he thinks that after the artist has once risen to a high position, it is easy to retain it and acquire wealth and fame.

But if he should question the artist for the real truth the answer might be somewhat discouraging; he might learn the path of the artist is not always strewn with roses. The artist, noting his untried optimism, might see fit to startle him out of his smug complacence by telling him some of the difficulties to be overcome, the hardships to be endured. He might even be told an artist's career "is a life of bondage," as one famous artist recently said. This does not mean that it is an unhappy life by any means. It is really happy, because the artist is doing the one supreme thing he most desires to do.

The fact that there must be constant, serious, never ending labor, can never be overlooked. There must be constant study for the artist as well as for the student. Study of the instrument and its literature, with all that belongs to it, must stand first, every day — before social pleasures and personal ease. Every artist will tell you the same thing. The artist must keep eternally at his task, in spite of every hindrance and distraction. It is well for the student to know the truth, even if it gives him a shock. In this sense only, is the artist's public career "a life of bondage."

In spite of the never ending confinement to his task, the true artist has many and precious compensations. He has the inward joy of bringing the message of music to thousands upon thousands, who are daily becoming more ready to receive it. To uplift the downhearted, to spread the great thoughts of the masters of Art, is surely a beautiful mission, which incidentally brings in its train wealth and fame.

This answers the question which might be raised by the student, as to why one must give up so much for the cause of art. Every ambitious student, anxious for a career, must answer it for himself. If he loves music enough to labor for perfection, enough to give up social and personal pleasures, then he has in himself the reason for keeping on till success comes, *if* sure he has the gift back of the industry to develop it.

A Girl Seeks Advice

I have dwelt somewhat at length on this vital subject because I receive frequent letters asking advice and opinion as to whether I consider the writers able to make success in a public career. One such letter lies before me at this moment, from a girl of sixteen, living in a Middle West music center. She writes:

"I have studied music for four years(!) Although everyone marvels at my playing, I believe they flatter me. I was always enthused by music, so I began it with the full intention of becoming an artist. At first I had great patience to practise diligently, but after a while I lost some of this enthusiasm and found it irksome to sit at the piano for hours at a time. Yet I loved the piano and its music ardently. Oh, how was I to win back my love for hard study? I would much rather play without working than to go through the mill and concentrate on serious study.

"At present I am taking of an excellent teacher and practise three hours a day, besides attending high school, where I graduate in June. I still have the hope to become an artist. Will you tell me if you think I can succeed? How can I learn to love this art so much that I will prefer practice to anything else? How can I learn to enjoy the grinding labor to do this beautiful, expressive art justice?"

The true artist, though still in the making, has both the love of art and the patience and industry to work for achievement. If one has the real love within, the burning desire to work, what does it matter if personal and social pleasures are curtailed? What matters if one must deny one's self gaiety and ease? If, as the result of unselfish devotion, one is called to higher things in music, rejoice and be exceeding glad, for reward is sure to come, and happiness is enduring.

A Pioneer of the Northwest

No doubt the name of Nellie Cornish, brilliant pioneer of the West in the building up of a school of music and allied arts, is well known over the country. What she has accomplished has been unique and far reaching in results. Miss Cornish makes an annual trip East, and during her recent visit in New York she told me briefly how the Cornish School in Seattle started and attained its present size and influence.

"I had been studying and teaching pretty steadily for several years and felt I needed rest and a change of thought. My father proposed our taking a European holiday. This was in the summer of 1914. We had made all our arrangements when some business problems caused a delay. By August war was declared, so we gave up our plan for that season. I did not want to remain in the town where we were then living, and decided to try out my ideas of a school of music and kindred art, and to start it in Seattle.

"The first year I occupied a large room which I furnished with a grand piano and pretty wicker furniture, the best of its kind. It was a good building in convenient location. At the end of the year we had eighty-seven pupils enrolled.

"The second year we added another room. Each year we grew, taking first one whole floor, then two, then the whole house. When we outgrew that it seemed advisable to build a home for ourselves. The present structure was erected and is in every way adequate for our needs. Though we have passed through some financial crises and touched bottom once or twice, owing to outside untoward

Ernesto Berúmen, Gifted Young Pianist and Teacher, One of Last Month's Recitalists in New York

conditions, obstacles have been overcome, and all is now in a most flourishing and prosperous state.

"We have a staff of forty teachers and over a thousand students. During the ten days I have been absent I hear that fifty new pupils have been enrolled. As you know, we teach many branches of art besides piano and singing. We have drawing and painting, opera class, dancing, languages and English literature. Our summer classes are filled with students from many States.

"Sometimes students want to broaden out and come to New York for further study. Instead of repressing, I always encourage this. I know their places will be quickly filled at home, and I want them to grow in every way. There are perhaps fifty of our old students in New York at the present moment.

"Seattle has many musical advantages. Opera and orchestral concerts we must do without, but otherwise we have a visit from almost every great artist who comes to America. The students are constantly attending concerts. The school buys tickets in large blocks and sells to pupils at a third to a half reduction.

"In all ways we endeavor to make music and art a power for good in the lives of the girl or boy, the young man and the young woman; and success is coming to us in large measure."

This is what one woman with a clever thought and warm heart, a woman with vision, has accomplished. One can scarcely estimate the amount of good, in many directions, that results from such single hearted efforts. May it constantly grow in influence and power.

Making Pupils Over

Miss Ximena, a capable young teacher in Pennsylvania, remarked that many pupils were coming to her who needed "to be made over." I have asked her to tell me how she makes them over, as it sometimes happens that pupils object to the process. She writes:

"You say some pupils do not wish to be made over. Quite true. When the pupils first come I tell them what they need and ask if they are willing to do it. In many cases they will. If they demur I don't say much about technique, but play simple duets with them and then give a simple piece where one hand plays legato and the other hand chords. Next lesson they *punch* out both chords and melody, which proves to them they need technique in order to play correctly. We take the melody alone, playing with well raised fingers. The chords are played with as much of a rotary movement as they can manage. I now point out the necessity of learning correct principles away from the piano, and give several table exercises. If I do not give too much or too long a period of continuous table work, most pupils will do enough to attain a good legato and fairly decent chords. These are among the first things to acquire in playing."

Piano Recitals of a Month

Among the pianists heard during the month, Ernesto Berúmen led off with his annual recital. He played an unusual program, beginning with a Bach organ Prelude and Fugue, transcribed by Santó. The most important work was the Liszt *Dante Sonata;* we could have wished it had been the B Minor Sonata, which is infinitely finer. Mr. Berúmen feels this, also, but says that after he had worked some time on the "Dante," he grew to like it. His friends feel he has gained much in beauty of touch and tone, and played with refinement and musical insight.

A program of different and unusual character was given by Ashley Pettis. Every composition on it was by an American. The outstanding work was MacDowell's *Sonata Eroica.* Others represented were: Albert Elkus, Deems Taylor, Viola Beck van Katwijk, Eastwood Lane, Frederick Jacobi, Rosalie Housman and Marion Bauer. The lover of ultra-modernism doubtless found much to his liking in this native music. Mr. Pettis played his program with evident sincerity and devotion to the cause of American music.

Mme. Elly Ney provided a bounti-

ful repast at her fourth and last piano recital of the season. Seven preludes of Chopin, two sonatas, the Chopin B Flat Minor and Beethoven, Op. 31, No. 2, pieces by Schumann, Brahms, Schubert and Liszt. These, together with the various encores, made sufficient material for two programs. If concert givers want to get the best from their audiences in the way of concentrated attention, do not be so generous with offerings. The pianist on this occasion gave of her best, playing with power and delicacy.

The recital of Gabrilowitsch was a lesson in interpretation of a kind most refined and poetic. His program was also a lesson in program building. It began with Mozart's Rondo in A Minor, which no one but Paderewski has played this season. Then Beethoven's Sonata, Op. 90, and the mighty Brahms-Handel Variations. The Chopin group also contained seldom heard pieces, the Rondo, Op. 16, and the Tarantelle. The recital was a joy to all lovers of beautiful piano playing.

Bachaus gave another of his remarkable recitals at the end of the month. His program was unusual but worked out exceedingly well. It began with a scintillating performance of Mendelssohn's Rondo Capriccioso, that battle horse that so many school girls attempt. Such playing should be broadcast over the whole country; then, perhaps, the young things might learn that when they have no velocity, power or dynamics to speak of, they had better keep hands off this exacting number. How Bachaus thundered the closing octave passage, and then think how this poor piece is usually murdered! There should be a law against it.

The outstanding novelty was Reger's Variations and Fugue on a theme of Bach, played for the first time in New York. On first hearing there seemed much that was interesting and brilliant in the Variations; the Fugue was Titanic. There were two sonatas, Beethoven, Op. 78, and Scriabine. Then we listened to a most poetic Chopin Nocturne and a whirlwind Scherzo, Op. 20. Finally Schumann's Carneval was held before our vision in all its fascinating variety of mood, filled with poetry and charm.

Memorial Concert

A concert in memory of William H. Humiston, musician and critic, was held during the month in Carnegie Chamber Music Hall. It was arranged by the music committee of the MacDowell Club, of which Mr. Humiston had been chairman, and was of peculiar interest to the many friends who attended. Following a short address by the president, F. S. Dellenbaugh, he read a paper written by Henry T. Finck; then W. J. Henderson made a short address. Both had been close friends of Mr. Humiston and testified to his sincerity and unselfish character. Ernest Hutcheson played the Bach Prelude and Fugue in B Flat Minor and the Chaconne, arranged by Busoni, and with Felix Salmond, Brahms' Sonata in F, Op. 99, No. 2, for piano and 'cello.

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New York Studios: 471 West End Avenue. Open During Summer Under Assistant Teachers. *Secretary:* Elsie T. Cowen. Telephone Endicott 7449.

Vocal Coach
Some of those who have and are now coaching with Mr. Hageman are: Frances Alda, Pasquali Amato, Paul Althouse, Alessandro Bonci, Lucca Botta Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Rafealo Diaz, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Alice Gentle, Orville Harrold, W. W. Hinshaw, Frieda Hempel, Louise Homer, H. Jadlowker, Mary Kent, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Mason, Hara Onuki, Margaret Ober, Marie Rappold, Marcia Van Dresser, Riccardo Martin, Giovanni Martinelli, Anna Roselle, Basil Ruysdael, Antonio Scotti, Johannes Sembach, Reinald Werrenrath, etc.

RICHARD HAGEMAN

Accompanist
Mr. Hageman has accompanied the following artists: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julian Claussen, Emmy Destinn, Lois Ewell, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Masson, Claudia Muzio, Nina Morgana, Marie Rappold, Leonora Sparkes, Marie Sundelius, Evelyn Scotney, Pasquale Amato, Mischa Elman, Orville Harrold, Herman Jadlowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efrem Zimbalist, etc.

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SCHOOL MUSIC

How the Music Supervisors' National Conference Came Into Being—The Value of Its Meetings to the Isolated Supervisor—This Year's Program

By EDWARD B. BIRGE

THE organization of school music supervisors on a national scale began in 1884 in the formation of the music section of the National Education Association, with N. Coe Stewart as president. In 1897 the National Federation of School Music Teachers was organized at Milwaukee and in 1899 the Society of American School Music Supervisors was formed at Utica, N. Y., with Sterrie A. Weaver as president. The last two organizations were short lived. All three were brought into being as the result of an awakened professional consciousness of a mutual need. During the last quarter of the nineteenth century the aims of school music were not clearly defined. School administrators began to be doubtful of the value of music in the schools; many felt that music was a liability rather than an asset, and consequently the subject did not have the hearty support from superintendents which comes from strong conviction of educational value. It was inevitable, therefore, that music supervisors should take counsel together more and more.

On Nov. 27, 1906, Philip C. Hayden, editor of *School Music*, sent a letter to supervisors of music inviting them to hold a conference at Keokuk, Iowa. The sixty-eight musicians who came to this meeting formed an organization which became in 1909 the National Music Supervisors' Conference with a membership of 149. The new association was fortunate from the membership standpoint in holding its early meetings in the Middle West. Its growth in numbers was slow at first, but by 1916 at Lincoln, Neb., there were 675; in 1920 at Philadelphia there were 1417, and in 1923 at Cleveland the membership passed the 2500 mark. At the present rate of increase the 1924 meeting at Cincinnati will show an attendance of more than 3000. Considering the fact that the membership is drawn from every State in the Union the name National Conference is fully justified.

Inspirational Meetings

We do not have to look far for the cause of this phenomenal growth. It came directly from the inspirational value of the meetings. The most experienced, progressive and alert supervisors of the country have kept the annual programs full of vital interest. Practically without exception only the most pressing problems of school music have been considered. The old problems of sight reading were brushed aside, the issues of a new era came to the front, and the broad aims of a constantly expanding school music curriculum were presented and discussed with heightened interest every year. While no important subject or phase of school music has been neglected the Conference has given its major attention to the growing significance of music in the high school. Everything pertaining to music in secondary schools, including the granting of credit for outside study of applied music, the teaching of music history and appreciation, community contacts especially along the lines of high school choral festivals received early consideration, and later, instrumental instruction in all its bearings, orchestral and band ensembles, classes in violin, piano and other instruments have been discussed by teachers fresh from successful experience in these various fields. Eminent composers, musicians and journalists, city and state superintendents of schools, college presidents and leaders in civic affairs have addressed the meetings and have helped keep the programs broad and comprehensive.

Forthcoming Meetings of Interest to School Music Folk

April 7, 8, 9, 10, 11, 1924:
Music Supervisors' National Conference, headquarters, New Hotel Gibson, Cincinnati, Ohio. W. Otto Meissner, 110 Read Street, Milwaukee, Wis., president.

June 30 to August 8, 1924:
Pennsylvania Summer Session for the training of teachers and supervisors of music, at West Chester, Pa., Hollis Dann, director, Department of Public Instruction, Harrisburg, Pa.

July 11 to August 5, 1924:
Summer Normal Classes for Progressive Series Teachers, Beechwood, Pa.

The Educational Council

As the Conference programs became increasingly complex in subject matter it became evident that there was needed some way of disposing finally of some of the basic problems which were in a more or less unsettled state and so were continually coming up for consideration. Therefore in 1919 an Educational Council was elected to serve permanently as an advisory body. Three reports have been presented by the Council and adopted by the Conference, all of far reaching importance: First, a standard course of study in music for the first eight grades; second, a standard course of training for supervisors leading to a college degree, and third, a standard plan for giving credit to high school students for music study under private teachers. Other reports are in preparation. In 1922 the Council enlarged its scope by appointing an independent standing committee to have in charge the whole field of instrumental music. In 1923 the name of the Educational Council was changed to that of The National Research Council of Music Education.

At the Lincoln meeting in 1916, under the leadership of William L. Tomlins, the Conference became a choral organization and with three rehearsals gave an inspiring concert, the emphatic success of which has been repeated annually under various leaders and with the addition of a Conference orchestra.

While its purely formal activities such as addresses, discussions, demonstrations and concerts have a compelling interest, much of the success of the meetings derives from the democratic character of the Conference. Its gatherings abound in spontaneous singing before, between and after the formal meetings, and there are informal luncheons and dinners, all of which help to promote sympathy and understanding. The supervisor of music is of necessity an isolated individual professionally, and he has come to look forward to the annual Conference as the greatest event of the year for him. He comes full of his own problems and he returns with many of them solved and full of inspiration for another year's work.

The rapid growth of the National Conference, with its stimulating influence upon not only school music but music education everywhere, made it inevitable that every section should wish to have the benefit of its meetings. These have been held as far North as Minneapolis, East as far as Philadelphia, and West and South as far as St. Joseph and Nashville. It was inevitable too that sectional Conferences should be formed in territory which could be seldom visited by the national body. In 1918 the Eastern Conference was organized in Boston and while this is being written is holding its seventh meeting at Rochester, N. Y. In 1922 the Southern Conference organized at Atlanta, Ga., and a Western Conference will undoubtedly follow in the near future.

This Year's Program

For the seventeenth annual meeting of the Conference, April 7-11, at Cincinnati, President W. Otto Miessner and his committees have arranged a five days' program featuring all phases of school music work. These will be handled in twelve sectional meetings, each in charge of an experienced chairman.

Some of the prominent speakers in addition to the school music specialists will be D. L. D. Coffman, president of University of Minnesota; Dr. Randall J. Condon, superintendent Cincinnati schools; Mrs. Charles P. Taft, Cincinnati; Mrs. Anne Faulkner Oberndorfer, Chicago; Mrs. Edgar Stillman Kelley, Arthur Edward Johnstone and Isadore Luckstone, New York; Eric Delamarter, Chicago; Lorado Taft, Chicago; Dr. Sigmund Spaeth, New York; Adolf Weidig, Chicago; Mrs. John F. Lyons and Edward Howard Griggs, New York.

The Cincinnati Symphony Orchestra will give a concert Tuesday evening. On Wednesday evening the formal banquet will take place, and on Thursday evening will occur the annual concert by the Conference chorus and orchestra conducted respectively by William Breach and Eugene Hahnel.

The Hotel Gibson will be the headquarters of the Conference.

The Department of Music in the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, will give intensive six weeks' courses from June 30 to Aug. 6. The work has been outlined to aid teachers, supervisors and professional musicians along practical lines.

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CHOIR AND ORGAN

A Newly Published Manual of English Church Music Makes Its Appearance —A Chicago Organ That Should Be Heard Oftener—Why Some People Prefer Bad Music

BY DE PROFUNDIS

EPISCOPAL organists seem to live in a little world all of their own, and while it is a small world looking at it from the outside, it is a very complete world viewed from within. Every detail of the service is clothed with a background of history and tradition, quite as if every Church in Christendom was an Episcopal Church, and every organ that justified its existence was in a consecrated edifice. One gets a glimpse of this in the *Manual of English Church Music* recently issued in London by the Society for Promotion of Christian Knowledge, and offered in this country through the Macmillan Co.

The American church is recognized with an entire chapter, the most illuminating feature of which is a reference to "female vested choirs," wherein the author says: "When the Rev. H. R. Haweis of London invented this unchurchly innovation, he found admirers in America. In England, where ecclesiastical tradition is strong, he did comparatively little harm. There are now many of these choirs, and * * * *steps may have to be taken to check their growth."*

The italics are not by the author of the article, an American organist, and the only American contributor on the Board of Editors, which consists of some twenty contributors in addition to the chief editors, George Gardner, Archdeacon of Cheltenham, and Sydney H. Nicholson, organist of Westminster Abbey.

Anglican Chanting Analyzed

A very excellent and constructive analysis of Anglican chanting by Dr. Nicholson is a valuable chapter. It might save an involved situation if all Episcopal rectors and organists would make a careful study of this chapter, for the New Hymnal is not meeting with a very enthusiastic welcome in its efforts to change over night from the chanting system of the Cathedral Psalter to the proposed "reform," wherein the words shall be paramount, and whereby it is proposed to eliminate the distortion of the speech rhythm which sometimes occurs under the system that has been in vogue since 1875.

A list of cantatas, services and anthems contains many good suggestions although one wishes occasional comments might get under the surface of things enough somewhat to avoid the obvious and platitudinous. We are told that a "competent conductor is, of course, a *sine qua non*," when it comes to the performance of a cantata. But if it is "of course," why mention it? And what is a competent conductor? Who is to say he is competent? Who is *sine qua non*, that he can't be known by his English name? And anyhow, isn't the competent choir the *sine qua non*—for who has yet been able "to make a silk purse out of a sow's ear," with all of his admitted competency?

Still some people need to be told the obvious thing, and perhaps there be those to whom it might never have occurred that "a communion hymn should be of a quiet nature, avoiding the use of high notes, or that an item of incidental music should "be neither too long or too short"—however long or short that may be. At any rate, the exhortation to respect the "silences," and not insist on filling them all with discordancies is so inspiring as to impel an embracive "Amen," that glosses over many minor flaws. Besides, the book was made by ecclesiastical musicians, not essayists, and they have a right to be forgiven lameness of expression so long as the intent is clear. With all their virtues, they might not have taken kindly to an editor's blue pencil, however discreetly and competently it was administered. It is the supreme test which betokens the schooled writer to be able to submit gracefully to the excisions of a friendly editor who would protect one against his own undoing. But it will be worthwhile to digest this eclectic mélee of ideas and reduce it to tabloid form. Some fine sentiments will then stand out in clear relief. "Rhythm is melody stripped of its pitch" is one of many such.

The article on "Organ Voluntaries" is worth the full price of admission—only it was very disappointing after admiring it, to turn to the index and find it wasn't contributed by some mere organist, but by Harvey Grace, editor of the *Musical Times* (London). He observes that although "the organ voluntary is, as described by its title, voluntary not obligatory—a hundred average organists will agree that it should be good music. The difficulty begins," he adds, "when the hundred start playing"—which is the answer to my reservation about the competent conductor. The value of this chapter is not so much in what it purports to say, as in the impression of sanity and sense which accrues from the reading.

It is also to be deduced that the improvisations with which the golden silences are obliterated are all bad—unless they are *very* good. Presumably then the flaws which are inherent in all improvisations are of two classes, "*your* kind and *my* kind"—or as "The Bad Man" puts it in defense of his necessity for killing his prisoners: "A life is but a little thing—unless it is one's own."

Transcriptions and Accompaniments

Of practical value are articles on Organ Transcription and Organ Accompanying, besides a list of church music composers. The remainder consists largely of generalizations, more or less without cohesion, and sometimes mildly contradicting, yet not without its illuminating moments. The question may be somewhat of a surprise, but are English books now put together in the American way—or is it that we are learning to do things better over here than we used to?

* * *

Chicago newspaper critics got insight into what an organ can do these days at a recent concert in Orchestra Hall with organ and orchestra combined. One luckless scribe brought forth a gasp from the organists when he commented on how a dead instrument had been brought to life. Every movie fan knows the organ is a lively corpse—but probably the critic referred to the particular instrument in Orchestra Hall. If so he is right, and the Orchestra Society deserve censure for not keeping it busy more often, instead of praise for using it once. The organ in Carnegie Hall in Pittsburgh is too large for the hall, not in tone power, but in "drawing power"—which shows how alive is the organ when well played. And the radio and movie houses, not the church, are teaching the proletariat what it means for an organ to be well played.

* * *

Another recent suggestion in Chicago is one that should be put through, at the city's expense if needs be; to wit—that the great organ that once was a thing to be talked about when first it was installed in the Auditorium, be rescued from neglect and disuse, rebuilt and installed in the Field Museum, where there would be room enough for a large audience to enjoy the type of recitals that are the rule in numerous cities where the plan has been properly applied. The right organist at the console will then build up a clientele that will restore a glorious instrument to the glory to which it was destined, with glory enough left over for all those who take a hand in this restoration.

To return to Mr. Grace, "the feeble organ offering is the result of a lack of courage on the part of the organist. The principle that people must be given the things they are supposed to like, instead of being helped to the things that are good is not only morally unsound, but it has the fatal weakness of being based on a fallacy. We too readily assume that the natural taste of the people is bad, whereas those who have had experience of any tactful well-organized missionary work on behalf of good music knows that the reverse is the case. People who prefer bad music usually do so because it is the only kind they hear."

Dr. Carl Commemorates Birthday of Alexandre Guilmant

In honor of Guilmant's birthday on March 12, Dr. Wiliam C. Carl arranged a program of the French Master's compositions at the Guilmant Organ School, New York. Several of the advanced students played and each demonstrated the sound musicianship and excellent training they are receiving at this well known institution. The program included Introduction and Allegro from the First Sonata, Raymond G. Rogers; Chant Seraphique, Carolyn M. Cramp; Allegro from the Sixth Sonata, George William Volkel; Adagio from the Fifth Sonata, Marta Eizabeth Klein; Allegro from the Third Sonata, Walter Kidd.

Festival Service for American Guild

The American Guild of Organists will hold a Festival Service in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, on Tuesday evening, April 1. The Rev. Dr. Harry Emerson Fosdick, pastor of the First Church, will make the address. The musical program will be devoted to compositions by César Franck. The prélude will be played by David McK. Williams, organist of St. Bartholomew's Church, and the postlude by R. Huntington Woodman, organist of the First Presbyterian Church, Brooklyn. The offertory will be played by Dr. William C. Carl, who will have full charge of the music and play the service. The Motet Choir of the First Presbyterian Church, with members of St. Bartholomew's Choir, will sing.

The fifty-eighth summer session of the Cincinnati Conservatory of Music will open June 20. Bertha Baur, director of the conservatory, has obtained for the summer course the services of Douglas A. Smith, supervisor of music at Meriden, Conn., who has made a wide reputation both as a supervisor of public school music and as a teacher.

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What Is the Cause of Singing Off Key?

When the Resonance Qualities of the Voice Become Unbalanced Through Improper Control the Performer Strays Unconsciously from Pitch.

By ADELAIDE GESCHEIDT
(Copyright by Adelaide Gescheidt)

WITH the majority of singers who sing out of tune, indeed, I will say with 99 per cent of them, the fault lies not in the ear, but in the improper use of the vocal instrument.

The voice is really not "off pitch." It can be scientifically proved that the quality of voice, by false methods in its production, is put out of tune, and therefore the majority who are not trained in the knowledge of the elements in the pure tone will listen to the voice as being off pitch.

To be more explicit, when voice is emitted through improper channels, the tone is robbed of various resonances and overtones. When any of these elements which belong to the pure tone are omitted it will certainly seem like an unbalancing of the pitch, when in reality it is an unbalancing of the quality of the true tone.

This defect often shows only at public performances, when the singer is under nervous stress and occurs only through faulty voice use and mechanical methods of breathing.

When head placement is the method of singing, the air is propelled too forcefully into the head, usually by a mechanical breath support. The tone does not sharpen on the key, but truly speaking, this head resonance quality dominating the voice and it being high pitched as a resonator, gives an additional higher resonance to the voice quality. Through the method of breathing used with this over-pressure of the breath stream the tone is pushed higher still, under nervous excitement, therefore making this seeming sharpness of pitch very apparent.

The lowering of the pitch is also caused by a faulty method of voice use, and a different idea of mechanical breathing than that used where tone seems to sharpen in pitch. The voice is now localized on a different resonance. There is again a dominance of a resonance, but of a more somber one, and apparent flatness of pitch in singing. A certain quality of brilliant resonance is out of the voice quality, a matter of fact, and therefore the tone sounds low in pitch to the listener, but scientifically speaking, this is actually not true.

Another fault is apparent when the singer sings off key on certain phrases. He wishes to make an artistic effect and suddenly changes the tonal pathway to make a more somber effect or to sing quietly, and so covers the tone more, as the expression goes, to bring about this change. The pitch will often seem to fall under key at this instant, but it is only because certain brilliant elements of voice quality are suddenly discarded. The artist's desire is to color his phrase, but he does so by mechanical manipulation, by the act of so-called covering of the tone, and not in the great natural way, through the medium of feeling. Furthermore, it can be proved that there is absolutely no rise or fall of the pitch, except on the cords.

The artistic effect of coloring can be legitimately and naturally produced through the feeling entirely. The voice itself will express a truly somber or bright color in a sincere way, through the feeling back of the interpretation of the words.

Truly speaking, in flattening, the pitch does not vary in the above discussion, but

Adelaide Gescheidt, New York Teacher of Singing

the resonance qualities of the voice become unbalanced. To the uncultured ear, untrained scientifically to analyse the various elements of a pure, natural tone, it would seem absolutely flat in pitch.

The lack of pitch hearing on the part of the singer I find is due to the gradual deterioration of the balance. Especially is this apparent, when the singer might sometime have had more of the elements of pure tone, but could not hear the falling away through the change of production, nor realize that the tone itself was getting out of tune. He is therefore criticized for singing off key, and does not know how to adjust it although he may even hear the seeming false pitch.

Fear in singing, rather than pleasure, is often the strongest suggestion the singer has before him.

Why does a singer become so agitated before an important engagement, perhaps days before? If he speaks his mind when questioned, he will, if he has a low voice, answer that there is a certain passage where he is not sure of his voice on a medium high note, etc. Frequently there is the wail of despair over not being sure of his low notes in one part of his song, after singing a phrase in the upper range on a long sustained, low F for instance.

Although a typical basso, he may be uncertain as to what should be the telling part of his range. All because of wrong usage of the vocal instrument through unnatural voice production.

The same fear and condition is true with artists of high voices. This exists as an absolute fact. The fear being established only because the very conditions about which the fear centered, actually occurred at a certain previous public performance with the same music.

Such an outlook for an artist's career is anything but pleasant. Singing, instead of becoming a joy, becomes a bugbear. With the normal expression of voice, there are no vocal difficulties. No note or phrase has any especial concern after the notes are learned.

To be clear—if voice is treated as it should be, as a natural function when normally expressed, it will act no differently at one pitch than at another.

Pitch is a mechanical operation by the vocal cords, and it is this little mechanism of nature's that makes ease of pitch possible throughout the range, when allowed to operate without any interference, such as exists when artists of singing are bound by tone placement and breathing methods. The ease with which the cords naturally perform pitch is amazing. The singer who understands such ease finds that there is never conscious effort, physical manipulation, or mental anxiety in his music or voice expression.

If a singer could realize the many sets of muscles that coordinate in a simultaneous movement, when only one pitch is sung, this alone would prove to him the importance of being taught how to allow the pitch to operate without his aid, except through his brain, his eye and his ear. What he sees with his eyes and knows with his ears, and can play with his fingers, he must not try to make with any conscious effort vocally, when he sings.

When voice moves above the cords in a free flow through nature's pathway, harmonizing through each vowel articulation, the pronunciation and enunciation of words are expressed with feeling and we then have the ideal joy in singing; unhampered with even a thought of pitch-making when the intelligence, the ear and the eye are the guides; unhampered with the idea that one phrase is more difficult to sing than any other note or interval, as far as the act of singing is concerned.

Voice then retains the same balanced quality, produced with the same ease, the perfect flow throughout, from the loudest tone to the softest or reversed.

The pure quality of the human tone may be understood by those who study the scientific analysis of tone in its normal, pure essence.

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How and When to Begin Musical Training

Ernest Bloch Gives His Views on Proper Time to Start Children's Study—Misconceptions of Teachers and Parents

Ernest Bloch, Director of the Cleveland Institute of Music

ONE of the greatest misconceptions, particularly in this country, is that the study of music consists merely of the study of an instrument, most generally the piano, declares Ernest Bloch, director of the Cleveland Institute of Music.

"Children are started, according to the wishes of their parents, on a course of study," says Mr. Bloch, "and neither children nor parents have any idea of what music is."

Mr. Bloch was born in Geneva, Switzerland, in 1880. His first teacher in composition was E. Jacques Dalcroze. At the age of sixteen, he went to Brussels where he spent eight years studying under Ysaye. Having composed songs, two symphonic poems and a symphony, he returned to Geneva, where he lived until 1916, lecturing at the conservatory there and conducting symphony concerts at Lausanne and Neuchatel. His recognition later in America was immediate. He arrived practically unknown, and after only a few months in New York was invited by Dr. Muck of the Boston Symphony Orchestra to conduct his "Trois Poèmes Juifs" in Boston. In March, 1922, at the invitation of Mr. Sokoloff, Mr. Bloch conducted two performances of his "Trois Poèmes Juifs" in the regular series of concerts of the Cleveland Orchestra.

Since coming to America, Mr. Bloch has been much in demand as a teacher of the theoretical branches of music. His broad knowledge and his rich experience admirably fit him for his position as director of the Cleveland Institute of Music.

In addition to assuming the directorship of the Institute, Mr. Bloch supervises all classes in the school and teaches all theory classes in the advanced and normal grades. He has charge of classes in music appreciation and gives the lecture course to advanced, normal and special students.

In reply to those who ask at what age to start the study of music, and how long it will take them to accomplish anything, Mr. Bloch tells the anecdote of the Greek philosopher, Diogenes, who was one day accosted by a passer-by, asking how long it would take to go from the philosopher's home to Athens. "Walk," answered the philosopher.

"I know that I must walk," said the passer-by, "but I asked you how long it would take."

"Walk," retorted Diogenes.

After some insistence, with no other result than the same laconic answer, the questioner, convinced that Diogenes was crazy, left the spot. When he had gone a few steps, the philosopher shouted to the fellow: "Hey! It will take you half an hour."

"Why didn't you say so at first?" asked the pedestrian.

"How could I tell," Diogenes replied, "how long it would take you before I knew at what speed you walked?"

If a generalization must be made, observation leads to the conclusion that the best age for starting is between eight and twelve. A great advantage would be gained if the primary musical education could be given by the mother herself while the child is still young, provided of course the mother has the necessary equipment.

Too often, Mr. Bloch thinks, parents get a teacher who merely teaches the children how to put their fingers on the piano and gives some rough explanation about the connection between the written signs, the notes and the fingers. Thus they go on for many years, practising in a mechanical way, repeating over and over the same pieces, unfortunately, very often with the same mistakes. After many years the students discover that they have lost the best hours of their youth.

There are hundreds of cases like this. In many of them it is the fault of the teacher or of the student. In all of them it is due to a misconception of facts. One does not play the piano as one plays the phonograph. The piano, as well as the fingers, is only a means to an end. The end is music.

Music is the subtle language of emotions. To learn this language and how it is used one must study its grammar, syntax and significance of its symbols. Music is made up of sound and rhythm. Sound is the rough material for the music maker, like wood for the carpenter, colors for the painter and stone for the architect. Rhythm is the agent that gives shape to the sound, makes it longer or shorter, as the ruler gives dimensions to the wood which the carpenter is shaping. The combination of sounds and rhythm produces melody, harmony and all other expressions of the musical language.

It is evident that before knowing how to use the typewriter one must know what is to be written. The mere knowledge of the keys or the most marvellous dexterity of the fingers will lead to nothing if there is not some directing thought that dictates the words, the sentences, the material which will be reproduced by the typewriter.

It is of tremendous advantage to start music study as soon as possible and at least one year, if not more, before the study of any instrument. In certain cases both may be started at the same time, but unfortunately 90 per cent of music students have no knowledge of what is generally, and improperly, called theory and which ought to be called musicianship. That is why people go on for years practising blindly (and deafly) without thinking of what they are doing.

Anyone who takes the trouble to think over this problem cannot but agree with the point made, as it is so simple and striking. It is not the possession of a garden and seeds that makes a man a gardener but the knowledge of how and when to plant the seeds.

Frederick Southwick Wins Praise of Metropolitan Critics

Frederick Southwick, the baritone, who has established himself in New York as one of the leading vocal teachers and whose studio is graduating many accomplished singers, was one of this season's recital givers who won signal praise from the metropolitan critics. His Aeolian Hall program included: "She Never Told Her Love," Haydn; "Nymphs and Shepherds" and "Dido's Lament," Purcell; "Ralphs Ramble to London," Wilson; "Widmung" and "Ständchen," Franz; "Der Soldat," Schumann; "Zueignung," Strauss; "Il Pleut des Pétales" and "Sérénade Melancolique," Rhené-Baton; "Son Tutta Duolo," Scarlatti; "Non Posso Disperar," de Luca; "The House by the Side of the Road," Mary Southwick; "Charity," Hageman; "Alone Upon the Housetops," Galloway; "Nichavo," Mana-Zucca; "Happiness," Clara Edwards.

All of these numbers were presented with uncommon taste and artistry. Mr. Southwick has a resonant voice of fine calibre, skilfully handled. William Reddick was his accompanist.

Novel Suggestion for Young Pupils' Recital

TEACHERS in search of new material for spring pupils' recitals will find much of interest in a program just issued by the Arthur P. Schmidt Co. of Boston. The title is "Cinderella," a musical fairy story arranged by Eva Noble to the music of Leroy B. Campbell. With a *Reader, Cinderella, The Fairy Godmother* and an *Assisting Musician* as the four characters, the program requires 40 minutes for performance. It is divided into two parts, the first of which contains five piano duets and the latter five piano solos. The numbers contained in the collection may be performed by the youngest pupils and those entering the second grade.

Anna Tomlinson Boyd Pupils in Remarkable Test

Pupils six to thirteen years of age gave an interesting demonstration recital of the Anna Tomlinson Boyd Methods for Education Through Music at Sherwood Recital Hall in Chicago on March 12. The program included a number of remarkable tests in chord modulations, ear tests, transposition in any key requested by the audience, sight reading, ensemble playing, etc. The Anna Tomlinson School of Music in Berwyn, Ill., has branches in Cicero, Riverside, Congress Park, Naperville, Yorkville, Brookfield, Lyons, La Grange and Hawthorne, Ill.

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The Music in This Issue

TEN different compositions are contained in this issue of THE MUSICIAN. Had these not been judiciously compressed in order to give the greatest amount of music in the available number of pages, they would easily have covered twenty pages or more.

Love, by IRÉNÉE BERGÉ

A song in which the emotional quality is intense, yet restrained. Many singers use it in recital and in teaching. It is modern, without being bizarre; as simple as a ballad, yet with all the dignity of a classic.

Southern Serenade, by BUENTA CARTER

A new violin piece by a new composer, but who has also been discovered in her own country—Chicago. A disciple, as we understand it, of Adolph Weidig. There is a lilt which is unmistakably tango, but then the Latins serenade in tango, and eat in tango, as well as dance that way—so they say; and precedent has established that tangos make good recital numbers. We rather like the repeats and *de capós,* for they emphasize the form—and save turning of pages; besides we get another piece in the space thus saved! In this case, it makes obvious the construction, as two-part song form with Coda; A in *D minor;* B in *B-flat major;* then D. C. to repeat A; and to the Coda, which is more or less an elongation of the last measure of A. On the repetition, A can be played an octave higher if desired.

Gavotte, by CARL REINECKE

Safely within the range of the First Position, and so full of open strings as almost to approach a barriolage, this makes an excellent study piece for a very young violinist. The piano part is also so simple that the piece can be made to serve as an ensemble study betwen two young musicians.

The Hardrada Saga, by EDVARD GRIEG

When Grieg wrote a canon on a theme which was inspired by his work on the Hardrada Saga, he made it unpopular at the start, for every pupil who looks at it finds himself face to face with the muzzle of a "canon"—and no less forbidding to him because spelled with one letter less. Yet it is one of the most pleasing and melodious examples of this restricted form that can be found, and in this edition every young pianist will find a vehicle for many hours of congenial practice. Even in the second subject, the left hand follows the right with precision, one octave lower and one measure later.

Vals d'Amour, by ENRIQUE SORO

The title is correctly spelled, but in Spanish, since it is from a country where the language of the street is Spanish. Mr. Soro is the director of the National Conservatory of the Republic of Chile, where they show how it is possible under a Republican form of Government to provide a national music school for the promulgation of musical culture. Mr. Soro is the most eminent pianist and composer in Chile. This waltz is possible as a short recital number, is excellent for study, and ideal for recreation.

Prelude, by CHOPIN

This shortest of his Preludes is undoubtedly one of his contributions to immortality. If played on recital programs by the greatest artists, it surely is not to be passed up by a pupil just because it is short. It is customary to play it twice through, and quite slow, the large right hand chord played as a solid chord without any arpeggiation, the two black keys at the bottom played by the thumb.

Penrod's Pranks, by TH. GRAY

Contemporary literature is leaving its impress on contemporary music, as witnessed by this vest pocket version of an American *Eulenspiegel.* It is primarily teaching material, arranged as a small suite, with subtitles suggesting elements of interest to spur the pupil on to the necessary degree of application and effort.

At the Hippodrome, by R. MORTSON

The "march by" of the regiment approaching from a distance, reaching a climax, and fading again into inaudibility, is here applied apparently to a scene in the Hippodrome, the ballet trooping in through the wings, grouping in mass formation, then disintegrating and disappearing, leaving the stage in empty darkness. This is chiefly a study in consecutive six-three chords, which also forms a preparation for the type of control later to be applied to octave playing.

Consolation, by DOMENICO SCARLATTI

This plaintive melody does not sound like 200 years ago. It calls for a freedom of interpretation which appears to us distinctly modern, as much so as if the "consoling" theme were made to say:—"Cheer up, my boy! There'll be another ball game." Seek for deliberateness in phrasing, especially at separations between the various repetitions of parts of the theme as it shifts to a different register.

Berceuse, by A. SIMON

An old time favorite for the violin which is much less trite on the pipe-organ. Somehow the less incisive character which can be given to the melody on the organ, changes its obviousness into something more like inevitability. The accompaniment is thin, and "clean." An organist who likes only to juggle chords by the handsful, should play this until he can find a touch variety that will preserve a balance between melody and counterpoint, and still not sound "choppy." Thereby he will add several new shades to his organ pallette. A *dulciana* on II for the Introduction, a soft reed on I for solo, and a softer flute on III for the accompaniment is a suggestion for the registration.

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Mme. Kaufmann Plans Summer Classes for Singers

Mme. Minna Kaufmann, Soprano and Vocal Teacher

For the first time in a number of years Mme. Minna Kaufmann will abandon her summer in Europe to teach in New York during July and part of August. As one of the few exponents of the famous Lehmann method of singing, Mme. Kaufmann has made it a practice to visit Berlin annually to continue her work along these lines. So successful has her interpretation of the Lehmann tenets become that pupils from all parts of America have made claims upon her vacation and travel period.

As a very young singer Mme. Kaufmann went from her home in Pittsburgh, to Berlin, where she entered the Sterns Conservatory, studying under Fraulein Wüllner, sister of the well known Ludwig Wüllner. Progress at the Conservatory, however, seemed too slow, and upon the advice of her friends she decided to sing for Frau Lilli Lehmann. Mme. Kaufmann says that she had at this time reached one of those periods of doubt and discouragements which come to almost every serious student, and she went to Lilli Lehmann firmly resolved to abide by her decision. After an hour or more of singing and conversation Lilli Lehmann gave her opinion that the voice was worthy of every effort and she placed Mme. Kaufmann in the competent hands of her sister, Marie Lehmann. Although the original plan had been to spend but one year in Europe, Mme. Kaufmann remained there for five years, taking daily lessons in the Lehmann studios during the entire time.

At the conclusion of her studies she sang in many European cities, and on her return to this country took up the career of concert singer and teacher. She has given recitals in all of the larger cities as well as in New York. Since the war she has devoted most of her time to teaching and has met with a constantly growing success.

From a very busy life Mme. Kaufmann takes time nearly every summer to go back to study the Lehmann method, in which she says her faith grows each time she sees a voice develop under its application.

Her wonder increases each year upon hearing how little the ravages of time and the war have affected the voices of the two Lehmann sisters, both now women in their seventies. They not only sing with marvelous freshness of voice, but daily go through the strain of demonstrating to numbers of pupils, thus proving the enduring qualities of the method of which they are the originators.

Curt Peterson Sings at the Stephens Studio

Curt Peterson, baritone, presented a program of wide range and interest at the studio of Percy Rector Stephens in New York on March 10. From arias and songs by Handel and seventeenth century composers Mr. Peterson's offerings ranged through modern English, French, Russian and German composers. Several fine examples of American composition, such as Frank La Forge's "Schlupfwinkel," Marshall Kernochan's "Smuggler's Song," and Howard Brockway's "John Riley," were among the generously applauded numbers. Herbert Goode played the accompaniments.

At the Frederic Warren Studios

Among the most enjoyable intimate recitals of the New York season are those given periodically at the studio of Frederic Warren, who has the happy faculty of presenting artists and programs that give keen enjoyment to the discriminating. On the evening of March 8 Mr. Warren presented Olga Warren, soprano, and the Philharmonic Trio, composed of Mme. Berthé Van den Berg, pianist; Benjamin Van Praag, violinist, and Otto Van Koppenhagen, 'cellist. Mme. Warren's finely produced soprano was heard in Handel, Haydn and Parker and three Scotch songs arranged by Beethoven, in which she had the assistance of the trio. The instrumentalists were heard also in the Mendelssohn Trio. On the evening of March 16 Marguerite Kaye, soprano, and W. H. Carr, baritone, two advanced pupils of Mr. Warren, appeared in another program at the same studio.

Curci Pupil's Début in Italy

Gennaro M. Curci, the New York teacher of singing, received word from Italy the other day that his artist-pupil, Maddalena Erbland, coloratura soprano, whose home is in Lima, Ohio, had scored an emphatic success in Milan and other Italian cities in operatic appearance. Gaetana Viviani, baritone, well remembered as a member of the San Carlo Grand Opera Company, who has been studying with Mr. Curci, is appearing in opera in Portugal. John Valentine, tenor, another pupil, gave a recent recital in Aeolian Hall, and Renata Flandina, dramatic soprano, is preparing for a début in opera in Italy next fall.

Course for Conductors at the Seymour School

The rapidly increasing number of glee clubs, both collegiate and scholastic, springing up all over the country, has created a widespread demand for trained leadership, for which the supply is wholly inadequate. To meet this need the Seymour School of Musical Reeducation, in New York, has arranged a simple, intensive course for song leaders, glee club directors, choral and orchestral conductors, under the direction of Marshall Bartholomew, conductor of the University Glee Club of New York and of the Yale University Glee Club. The course will include rhythm, time beating, instruction in how to conduct voice trials and the fundamentals of voice education, program material and instrumentation, leading to score reading for those who wish to work with orchestras or bands.

Mme. Morrill's Pupils Heard

Singing of an unusually high standard of excellence was heard by those who attended the Sunday afternoon musicale in the studio of Mme. Laura E. Morrill, in New York, on March 16. In solo and ensemble numbers Mme. Morill's artist-pupils showed not only the results of her inspiring direction, but keen intelligence and artistic perception in the presentation of a highly enjoyable program. The numbers were sung by Claire Peteler, soprano; Florence Gauggel, contralto; Merle Hartwell, soprano; Inez Thorne Quick, soprano; Sarah Edwards, contralto; Roy Rockefeller, baritone, and Herbert Nason, tenor.

Institute of Musical Art Gives Scholarship Concert

The eleventh annual public concert of the Institute of Musical Art at Aeolian Hall, New York, on the evening of Feb. 23, attracted a large audience. This concert was given under the auspices of the Auxiliary Society of the Institute, which provides a number of scholarships to enable talented students to secure a musical education. The orchestra and madrigal chorus of the institute, Haddie Marie Johnson, pianist; Bernard Ocko, violinist; Julian Kahn, 'cellist, and Harold Lewis, pianist, gave the program.

Honor for Saenger Artist-Pupil

Dorothy Branthoover, a young soprano, who has received all her training with Oscar Saenger, gave her first recital in Carnegie Hall, Pittsburgh, Pa., on Feb. 18, and was acclaimed by one of the leading critics as one of the coming artists of this country.

Voice Conference at Gescheidt Studios

The fifth meeting of the season for Adelaide Gescheidt's Voice Conference and Hour of Song was held at her studios on Tuesday evening, March 4. These sessions are principally to stimulate discussions on questions pertaining to voice development, and have been most successful and well attended by pupils. The song programs following the discussions have been of a high order.

Max Drittler Plays for the Blind

Max Drittler, pianist, and member of the faculty of the Master Institute of United Arts in New York, gave a recital for the inmates of the home of the New York Guild for Jewish Blind in Yonkers on Feb. 22. Choosing a program of splendid dimensions, Mr. Drittler gave a short talk on the form and themes of each number, and delighted the audience with his interesting explanations.

Mr. Lawrason Presents Miss Jarbeau

Arthur Lawrason entertained at tea on Sunday afternoon, Feb. 24, at his studios in the Nevada Apartments, New York, for Louise Jarbeau, an artist student soon to make her New York début. Miss Jarbeau is a Californian, a very handsome young woman with a dramatic soprano voice of fine range and timbre. She sings with splendid poise and lovely tone. She was ably assisted in a charming program of English and French songs by Miss Helené Whitaker at the piano.

Musicale at Miss Gescheidt's Studio

Adelaide Gescheidt, prominent New York vocal teacher, gave a delightful musical and tea at her studios on Sunday afternoon, Feb. 24. The guests, numbering about 200, included many persons well known socially and musically. The following pupils of Miss Gescheidt were heard in a finely presented program: Violet Dalziel, Margaret Sherman, Enez Harrison, Hazel Adele Drury, LeRoy Duffield and Lucille Banner.

Success of Alfredo Valenti

Alfredo Valenti, basso and artist pupil of Adelaide Gescheidt, sang recently in the Philadelphia Civic Opera Season and is engaged for the Baltimore Civic Opera Season in May. He has been reengaged for the Toronto Exhibition Season of Opera in August Beginning next October Mr. Valenti will tour the United States in "The Marriage of Figaro" with William Wade Hinshaw's Mozart Production.

William Simmons's Professional Activities

William Simmons, baritone and vocal teacher of New York, appeared as soloist before the Clarence Adler Piano Club, in place of Wilhelm Bachaus, the pianist, at a recent meeting. In songs by Handel, Haydn and Old English writers, Mr. Simmons was generously applauded. He will sing in Paterson, N. J., on April 14. Mr. Simmons' gifted pupil, Loretta Sheridan, soprano, is now appearing in the prima donna rôle of "Mary Jane McKane" at the Imperial Theater.

At the American Institute

The 127th Sonata Recital at the American Institute of Applied Music was given on the afternoon of Feb. 22. The program included a Trio in One Movement in manuscript by Henry S. Gerstle and a Scherzo Trio by Ethel Heir (also in manuscript), played by Em Smith, violin; C'Zelma Crosby, 'cello, and Gladys Shailer, piano; Bach's Trio Sonata, played by Sarah Possell, flute, and Misses Smith and Shailer, completed the list. Young students of the Synthetic Guild were heard at the institute on the following evening in a program of unusual interest. About thirty pupils participated.

Rambling 'Round in Music Land

LITTLE ESSAYS on Topics you won't find discussed in your Musical Dictionaries

by John Tasker Howard

MUST MUSIC TELL A STORY?

THE question, "Must Music Tell a Story?" brings up the time-honored distinction between program and absolute music — *program* music which is written to tell a definite story, or to accompany its telling, or may be to describe in tones certain actions or certain people and places; and *absolute* music which has no other purpose than to be beautiful in itself and to carry its own message to the hearts and minds of its listeners.

The answer to the question—"Must Music Tell a Story?" is negative, I think. Music does not *have* to tell a story, although it *may* do so quite legitimately. Composers have always found that a definite plot gives them splendid opportunity for musical description. The very early composers often used their talent to describe birds and animals—Daquin's *"Coucou"* is very familiar. Beethoven was highly successful in depicting rural scenes and sounds in his Pastoral Symphony.

Of course, music's power to portray emotions is quite obvious. Joy, meditativeness, reverence, sadness and even deep sorrow are easily distinguished in melodies of various types. Many of the sounds of nature are easily described also, a trill for the song of a bird, rapid scale passages for the wind and the rain brings an unmistakable impression to our ears and our minds. Mendelssohn gives us even the "hee haw" of the donkey in his "Midsummer Night's Dream," overture.

Musical description may be carried still farther, however. It may have a definite plot, and be made to represent an episode, or a series of episodes. Many of Liszt's orchestral poems have definite programs and the modern composers are all, with but few exceptions, following in Liszt's footsteps in providing narrative plots for their larger compositions.

Among the finest examples of composers' attempts to not only establish a mood, but also to tell a little story, are the "Scenes from Childhood" by the great romanticist Robert Schumann.

We have been considering music in which the composer himself intended to describe scenes and episodes, but there is another class of description or program music, in which the composer was himself writing what he considered absolute music, but to which music lovers later attached a story. For example, Beethoven's "Moonlight Sonata" was probably never called such by its composer. The piece meant moonlight to some sentimental persons who heard it later, and the Moonlight Sonata it has been ever since.

Many tales are told regarding Chopin's compositions, but there is little authority for their authenticity. We hear pretty stories about "The Raindrop," Prelude; "The Harp," Etude; "The Revolutionary," Etude, and the little dog chasing his tail in "The Minute," Waltz; but with Chopin they were just Preludes, Etudes and Waltzes, and the stories concerning them are interpretations of persons with active imaginations.

Mendelssohn wrote a volume of pieces which he called "Songs Without Words," beautiful little pieces, well within the understanding of every one. Here we find several examples of subsequent interpretations on the part of the listener and consequently distinctive titles in this collection. Most notable in the familiar "Spring Song," which seems to so reflect the freshness and the awakening of spring, that the title which was given to it later seems fully justified.

More Boys to Study Music

IT is not meant to imply that the sterner sex furnishes better teachers than their sisters give us, but that efficient music education demands that more boys should study music. Does some one ask for the reasons? Here are two:

1. When these boys have grown into manhood they will furnish the men teachers whom the public wants, the future leaders in executive art, the Carusos, Heifetzes, Paderewskis, and others of the great artists.

2. Those who do not enter music professionally will retain their interest in music and become the patrons who make musical enterprises such as the opera season and the symphony orchestras possibilities.

The following from the school paper of a conservatory in an American city is interesting: "Any more boys studying music than formerly did? Mr. ——— has seven in his Saturday class, and we noticed that the girls had a majority of only two at the last pupils' recital. This is encouraging. All boys should study music not that they may become Paderewskis, but that they may become just better boys."

Will you not agree that a boy is better off for the music that he gets in his younger days? Suppose that he learns to play the piano fairly well, or the violin to the satisfaction of his friends, or that, as a choir boy, he has learned the principles of singing. Aside from the personal gain to him, apart from the intellectual quickening which goes with this kind of study, there is a practical side to the matter.

The writer of this note knows a boy who will enter a prominent American university next fall. He has given part of his time and attention to the violin and its music so that he can apply for membership in the university orchestra. He plays well enough to be an acceptable member, and is justified in hoping to be taken in. Will it not be worth the time and money spent on his music if the boy, in his first year, is brought into touch with the class of young men from the various classes who make up a university organization? And this takes no special account of the possible desirable friendships which may be formed during four years of intercourse with common ground such as a love for music.

And beyond this is the probability that when the young man leaves the university he will find wherever he goes, an opportunity to use his art as a helpful means of making good friends, those who are the cultured nucleus of a community, who will be in position to help him, and be willing to do so.

If any teacher who reads this has not yet made an effort to increase the number of boys who study music under his care we urge that such teacher put himself to work. What shall he do? He can ask his present boy pupils to try to get others to join them; he can ask his girl pupils if their younger brothers ought not to study music; and he can begin practically by trying to form a special class for boys starting with four or five if he cannot have ten.

What shall he offer as an inducement? The things the boys can get out of music. He can help to furnish good wholesome fun for the boys who belong to his scout troop; he can do the same thing in the summer camp that he may attend; he can occasionally play in school and Sunday-school entertainments; he can do a part in the High School orchestra; he can join a little club of boys in a small dance orchestra; and he can help, largely, in the musical life of the home. The teacher who adds three or four boys to his class between now and the end of the season will be doing a real and permanent service to those boys and the families from which they come.

Card Index Your Community

An important item in the operation of large business houses is to make lists of "prospects," that is of persons who may be induced to become customers. A music teacher can adapt this system without much trouble, and with the likelihood of profit.

Make a list of pupils who have discontinued lessons. Try to ascertain why they gave up study. Perhaps you can win back some of these persons. Lessons are dropped for trivial reasons; they may be resumed by reason of some seemingly trivial motive, if that can be tactfully presented. Business men dislike to lose a customer. So should music teachers. And if the business man tries to bring them back to his store so should the teacher get them back to his studio.

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Reviews of the Latest Music

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BRAHMS, J. *Song from Ossian's Fingal.*

DES PRÉS, JOSQUIN. *Tu pauperum refugium* (Motet).

FRANCK, CÉSAR. *Chorus of Cameldrivers* (Rebecca); *Far O'er the Bay*

HASLER, HANS LEO VON. *Cantate Domino.*

MORLEY, THOMAS. *Fire, Fire, My Heart* (Madrigal).

PALESTRINA, G. P. DA. *Tenebrae factae sunt.*

SULLIVAN, SIR A. *How Sweet the Answer Echo Makes.*

SWEELINCK, J. P. *Arise, O Ye Servants of God* (six parts).

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Men's Voices

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FLETCHER, PERCY. *Ring Out, Wild Bells* (New Year song).

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LEMARE, E. H. *Oft. in the Stilly Night.*

NOBLE, T. T. *King Charles.*

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WILSON, BENDIX. *The Riddle of Isis;* in one act requiring about 50 minutes for performance. The scene is the vicinity of Cairo, the characters are schoolgirls, their teacher, a young Egyptologist, Bedouins, and Isis, the Egyptian goddess. The music is melodious, easily learned, and pleasing.

BANTOCK, GRANVILLE. *The Golden Journey to Samarkand;* a chorus for mixed voices, much of it in six parts —three-part women's chorus and three-part men's—to be sung unaccompanied. The oriental color which is distinctive of Bantock's music shows in this.

CLOKEY, JOSEPH W. *When the Christ Child Came;* a short choral work for solo voices with chorus, suitable for the use of choirs and school choruses; moderate in difficulty.

CLOKEY, JOSEPH W. *The Pied Piper of Hamelin;* this is called an opera although it is light enough in style and not too long to be classed as an operetta; certainly it can be produced by amateur forces, especially such as are at the command of a large high school. The music is bright, attractive and, which is desirable, can be learned with comparatively small trouble by the singers.

Song Collection

CROSS, ELSA. *Child Songs from Hawaii;* those who have found pleasure in the melodies that have come to us from the beautiful Pacific island will be equally delighted with these child songs which have the melody and charm of the songs for older persons with which we have become familiar.

Easter Cantatas

From Lorenz Publishing Co.

GABRIEL, CHARLES H. *Jesus Lives;* an easy work for use by church choirs in the popular Sunday-school style to some extent, yet with a dignity calling for good singing and artistic intelligence.

ASHFORD, E. L. *King Triumphant;* excellent music suitable for use by volunteer choirs with a quartet of good solo voices.

Church Music

From Arthur P. Schmidt Co.

Schmidt's Collection of Short Anthems and Responses; twenty-five anthems and a number of responses by well-known American composers, melodious, easy, and especially suitable for a small choir.

From the Heidelberg Press

Lowden's Book of Sacred Quartets for Men's Voices; short, useful, easy numbers for all sorts of religious meetings. The tenor part is kept within the reach of the average singer.

Worth-While American Composers

(No. 5 in a Series of Biographical Sketches)

MABEL WHEELER DANIELS

MABEL WHEELER DANIELS, composer and author, was born at Swampscott, Mass., daughter of George Frank and Maria S. (Wheeler) Daniels. Her father was president of the Handel and Haydn Society of Boston for ten years. The daughter displayed both musicial and literary talents at

Mabel Wheeler Daniels

an early age, composing a "Fairy Charm Waltz," at the age of ten, and writing a number of creditable short stories in childhood. She received her preliminary education at the Girls' Latin School, Boston, and was graduated at Radcliffe College, Cambridge, Mass. There she directed the Glee Club and composed three operettas for women's voices. On leaving college she began the study of composition with George W. Chadwick and later with Ludwig Thuille in Munich, Germany. Her book entitled "An American Girl in Munich — Impressions of a Music Student" (Little, Brown & Co.), appeared on her return and gives an interesting account of her stay and studies in Germany.

In 1911 she received two prizes offered by the National Federation of Musical Clubs for the song "Villa of Dreams" and two three-part songs for women's voices with accompaniment of two violins and pianoforte.

Among her published compositions is "The Desolate City," poem for baritone and orchestra, first performed at the MacDowell Festival in Peterborough, N. H., August, 1913; "Peace with a Sword," chorus for mixed voices and large orchestra, first performed by the Handel and Haydn Society of Boston in February, 1917; "Songs of Elfland" for women's voices, flute, harp and strings, first performed at St. Louis, February, 1924, at a children's concert of the St. Louis Symphony Orchestra; many songs and part-songs. An orchestral suite and sonata for piano and violin are in manuscript.

Miss Daniels has given frequent concerts of her own compositions before musical clubs and has conducted orchestras in various parts of the country in production of her own works.

Among her best known songs are "Glory and Endless Years," first sung by Reinald Werrenrath at Symphony Hall, Boston; "The Waterfall," "Lady of Dreams," "Daybreak" and "Beyond." Among her most widely sung part-songs are "A June Rhapsody," "Eastern Song" and "The Voice of My Beloved"—these last two with violins and piano. The "Eastern Song" also has an accompaniment for full orchestra.

Miss Daniels is a member of the Boston Authors' Club, the Vincent Club, and an honorary member of Phi Beta Kappa.

Strings and Bows

Playing the Viola a Help Rather than a Handicap to the Voilinist—What Makes Voilins of Equal Birth Differ So?—Exercises to Produce Nimble Fingers

By W. J. Baltzell

QUITE recently I was in conversation with a violinist of considerable reputation as teacher and composer. This violinist referring to the presence in the United States of Lionel Tertis, the concert virtuoso of the viola who has an established reputation in his home country, England, said: "I used to play the viola but did not keep it up, disposed of the instrument and forgot about it. Now I sort of wish I had not given up playing the instrument."

To this I replied that in my opinion every violinist will find it helpful rather than detrimental to his violin playing to give some time to playing the viola.

The opinion is prevalent that a violinist who plays the viola takes a chance of spoiling his intonation when he returns to the violin. This matter was discussed and we agreed that if a violinist plays the viola properly, particularly if he uses a large instrument and not one of these so-called violas which have the name simply because they are strung like a viola, he adapts his stretch to the instrument. It is enough larger than the violin not to influence the finger spacing on the latter instrument. I know a first violinist in one of the leading symphony orchestras of the country who plays the viola in chamber music and declares that his violin playing is not affected thereby. One of the foremost teachers of the violin in Berlin also played the Viola. His claim was that the greater stretch required for the viola—and he used a large one—was beneficial for the fingers in playing the violin.

Mr. Tertis strongly condemns the somewhat common small-size viola used in orchestras. It is not large enough to have the characteristic viola or alto tone, and lacks in power as well as quality. He advocates an instrument of about 16½-in. length of the body. Of course this is a large instrument for some players and doubtless unmanageable for a woman unless unusually large and strong.

One result of the interest in the viola and its music, stimulated so much by Mr. Tertis and his concerts, should be more viola players and incidentally more chamber music organizations. There has been more or less hesitation on the part of violinists to take up the viola because of the different clef, an objection that has no real value. Of course others who have rejected the idea of taking up the viola have really balked at the idea of putting the money into an instrument for which they think there is little use. If that is the case in your city make the place for it in an orchestra or an ensemble for quartet music.

Individuality in Violins

Have you ever thought that Nature does not make things alike. Two plants may be grown side by side from the seed of the same mother plant yet not be entirely alike. Blades of grass vary, stalks of wheat, and so on.

Two violins may come from the hands of the same maker and in no sense have the same characteristics. For example a certain maker took wood for two violin tops from the same tree and also for the backs from the same plank. In working the wood into shape the maker used the same pattern, the same varnish, the same fittings. In every material respect the two instruments were exact duplicates.

When strung up and played on it was found that one instrument was good and the other poor. Why this difference should have occurred was a mystery to the maker and is not to be explained except that there must have been certain differences in the wood not apparent to the eye and that the workman did not in every respect make his treatment of the wood the same in the two instruments. Yet the tests of delicate instruments showed no perceptible differences.

The inference is inescapable, however: Somewhere there was a difference and the result showed this to be the case.

An observation of many violins leads me to say that if a maker selects properly seasoned wood which has the sort of grain or fibre which gives resonant tone, if he uses an approved model, if he is careful in every detail of his workmanship, if he uses a varnish that does not cover up the vibrating surface of the wood he is reasonably certain to produce a dependable instrument. And on the other hand he may make an exceptionally desirable one.

Many of the older Italian violins are somewhat light in the matter of wood and unable to stand the strain of the pitch of the present day and the extreme and sudden changes of climate which we experience in many parts of the United States. For this reason there is a noticeable tendency on the part of experienced purchasers of violins to choose those that have enough wood to stand up to hard use. This is also one of the reasons why players are showing an interest in well made modern instruments. This tendency is sufficiently marked to suggest that a player ought to have two violins, one an old one, Italian, German, French or Austrian, and a modern American. In the course of years there is the probability that the American instrument will prove its durable as well as desirable qualities.

The greater includes the less. An application of this idea is in the statement that players whose muscles and tendons are hard and whose joints are stiff should practise greater stretches than they are ordinarily called upon to play.

For example although the spacing of the fingers is observed at the tips it really begins at the hand joints or knuckles. These joints should be exercised by means of up and down motions of the fingers and also by sidewise motions, the latter especially. Thus although a player may have a small hand so far as finger length is concerned he may have a free stretch between the knuckles.

An excellent exercise is as follows: Place the first finger on the A string to sound B. Follow this by the second on C and then, by a slide, not removing the finger from the string, reach C♯. Next play B again, then C and after that D flat, D and D♯ in succession, making conscious the action of the knuckle as it moves sideways. Do this same with other fingers.

Another exercise is to place the first finger on B flat and then play E on the A string. This interval of the augmented fourth is not easy for some players to take and retain. Therefore it should be practised until it can be done with moderate ease. While the extreme fingers hold the B flat and the eye the other two fingers should play the intervening chromatic degrees, C, C♯, D, D♯, and if the second finger can get back to B (C flat) bring the third back also.

In some studies and in the sonatas of Bach it is sometimes necessary to put the whole hand into the half-position; for example: A♯, B, C, F♯. Play the first note on the A string with the first finger, the next two with the second and third, and the F♯ on the D string by using the fourth finger. Three-note chords such as are found in the sonatas by Bach demand these unusual fingerings.

Since they represent extreme stretches and close contractions it is advisable to practise them before meeting them in études and pieces.

First Syllabus of Music History

The first "Syllabus of Music History" ever compiled has recently been published by the University of Wisconsin Press, and is now being used in classes in music history at the University School of Music. The syllabus was written by Dr. C. H. Mills, director of the school, and Miss Evelyn Benham, who has classes in history of music at the school. The syllabus differs from all other known works in the field of music history in that it gives no discussion of the points treated. In outline form it gives the most important points, events, personalities and names associated with the history and development of music.

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EDITORIALS

Consider Your Health

This is a strenuous time of the year for teachers and students. The close application of the winter's work is beginning to make itself felt on the body. It is now that you must draw upon your reserve force of good health. But, as in the case with your bank account, you can't afford to take it all out without replenishing every now and then.

How much thought do you give to your health and bodily condition? Do you realize that for the musician good health is one of the most important assets? Permit illness, exhaustion or nervousness to set in and you impair your earning capacity.

We are so constituted that the proper functioning of our organs determines to a marked degree the character of the work we do. And since it is usually within our own power to regulate the condition of our bodies, there is little excuse for a persistent disregard of the natural laws that govern healthy existence.

All of us are prone to permit our health to lose ground. In the mad rush of things we say to ourselves, "I'll let it keep sliding until it bothers me more and then I'll go to the doctor." Then we expect the physician to make good with pills and drugs.

The peculiar part of it is that the natural remedies controlling the proper functioning of our bodies are the least expensive things in the world. Fresh air, sunlight and exercise —they may be had for the asking and doing. And your high-priced specialist, who listens gravely to your symptoms, looks mysteriously wise, and solemnly prescribes these specifics, charges you ten dollars for the advice. To ease your mind he will probably throw in a cryptic prescription of sugar-coated pills, but he knows perfectly well that the three things which you can't get in the drug store are the real remedies that will bring the results.

One of the leading teachers in New York, a man whose time sells for more per minute than probably any other instructor in the musical profession, told us the other day that if he hadn't made up his mind, some years ago, to set apart at least two hours every day for the sole purpose of bodily reclamation, his earning capacity would be at least one-half of what it now is. He looks upon his early morning canter in Central Park as the most vital incident of his daily routine.

We cannot all take our canters in Central Park, but we can partake of plenty of fresh air, sunlight and exercise. The pre-breakfast setting-up exercise in a room flooded with crisp, morning air; deep breathing and a stimulating walk in the sunlight are available to all who want them. Try them. You will soon find that you are replenishing a reserve force that will make many things possible for future achievement.

* * *

The Small Town Teacher Is in the Ascendancy

Take heart if you are a music teacher in a small town. The day has passed when the world measures your abilities according to the size of the community in which you reside. Each year brings new evidence that the big, vital things in musical education are coming from the little inland centers. Witness the testimony brought before the conference of music supervisors last month in Cincinnati; note that the most advanced ideas in pedagogy and musical thinking are not only migrating to the small town, but in many cases are actually emanating there.

Think of the splendid normal classes that are training our future teachers, most of whom come from the village and subsequently return there to carry on their musical missionary work.

Think of the remarkable graded courses for study that are now available for the teacher and student, courses that cannot be employed except by those who have qualified according to definite standards. Here alone is a force that makes for standardization which knows no geographical limitations.

Our progressive musical magazines, our music clubs, and the many other agencies that are working steadily to remove the isolation of the far-off community so far as music and culture are concerned, are bringing about tremendous changes.

* * *

Don't Be a "Cheap Teacher"

Mr. P. D. Cone, who has charge of the big Normal Class which annually holds forth at Beechwood School near Philadelphia, tells us that the trouble with most of our music teachers is that they don't charge enough for their lessons. Mr. Cone's duties bring him in contact with thousands of piano teachers every year; he understands their problems as well as any one can. And he has the power of speaking eloquently about the things on which he has convictions.

Useless, groundless fear, he contends, deter many of our teachers from exacting a reasonable fee for their services. They fear that they will lose patronage; that their competitors will profit and that bankruptcy will be their reward for demanding a fair return for the years of sacrifice and preparation which their training has cost them. Throughout the land, in all professions and trades, excepting that of the music teacher—we are not now speaking of the prima donna teachers in the big centers—fees have kept pace with the new economic conditions.

The public which pays for music instruction is very likely to hold in higher regard the services which will not be rendered except at an adequate compensation. The cheap teacher remains a cheap teacher in more senses than one.

* * *

No Excuse for Bad Diction

Our London contemporary, *Music*, quotes a recent editorial from these columns in which we deplored the slipshod articulation many of our concert singers permit American audiences to suffer. The comments accompanying the quotation indicate that English audiences fare no better than do our own in this respect. Oscar Saenger reminds us that English, the language of Shakespeare, is the most beautiful in the world; when properly sung it lends itself to musical expression second to none in effectiveness. He urges that our teachers train pupils to sing first in English—good English. He insists that what is sung should be intelligible to auditors. And May Laird Brown, in THE MUSICIAN for March showed that good diction and beautiful singing are inseparable companions, that diction has no quarrel whatever with orthodox vocal pedagogy. We look in vain for authority that justifies slovenly articulation.

A Month of Musical History

Hearings on National Conservatory Bills

Public hearings were conducted by a subcommittee of the United States Senate in Washington on March 25 on the two bills now before Congress relating to the establishment of a National Conservatory of Music. These measures are the Fletcher bill, which provides for the establishment of a national conservatory of music with its center in Washington and five equally important branches in other cities of the country, and the Bacon bill, which provides for the appointment of a commission to investigate the feasibility of establishing a conservatory under governmental auspices. There were supporters for both plans, the consensus of opinion on the part of those who appeared before the committee being that the time had come for definite action as a measure to promote the cultural interests of the country.

Symphony Orchestra Conductors Organize

Announcement is made of the organization of the conductors of the leading symphony orchestras in America, to be known as the Society of American Symphonic Conductors. The objects of the society are to advance musical interest and appreciation in America and to promote closer and more friendly relations not only between the conductors but between the management and players in the various orchestras. Walter Damrosch has been elected president of the society, whose membership includes Leopold Stokowski, Ossip Gabrilowitsch, Fritz Reiner, Alfred Hertz, Frederick Stock, Walter Henry Rothwell, Rudolph Ganz, Henri Verbrugghen, Nikolai Sokoloff, Artur Bodanzky and Willem Van Hoogstraten.

Philharmonic Conductors Reengaged

Willem Van Hoogstraten and Willem Mengelberg have been reengaged as conductors of the Philharmonic Society of New York, and Henry Hadley has again been appointed as associate conductor. Richard Aldrich, for many years music critic of the New York *Times*, has been retained to act in a consulting capacity in connection with the selection of programs and presentation of new works.

Passing of Constantin Von Sternberg

Constantin Von Sternberg, eminent pianist, composer, teacher and writer on musical subjects, died in Philadelphia on March 31. He was born in Petrograd July 9, 1852, and was a pupil of Moscheles, Reineke, Richter, Hauptman, Liszt and Kullak. At the time of his death he was head of the Sternberg School of Music in Philadelphia. Mr. Von Sternberg's Reminiscences, published in THE MUSICIAN in 1914, relate a life of musical activity, both in educational and concert-giving fields, that has seldom been equalled in musical history.

Drive for Pittsburgh Symphony

A campaign is being conducted under the auspices of the Musicians' Club of Pittsburgh, Pa., to raise $2,000,000 as an endowment fund for the establishment of a symphony orchestra for that city.

Three Noted English Musicians Die

The last week in March witnessed the passing of three of England's most noted musicians, Sir Charles Villiers Stanford, composer of operas and oratorios, who died on March 29 at the age of 72; Sir Frederick Bridge, noted organist and composer, who died during the preceding week, and Sir Walter Parratt, organist of St. George's Chapel Royal, Windsor, who died on March 30.

New Officers of the Eastern Supervisors

At the close of the convention in Rochester, N. Y., of the Eastern Music Supervisors' Conference the following officers were elected for the year: Richard Grant of State College, Pa., president; William J. Short of Northampton, Mass., vice-president; Laura Bryant of Ithaca, N. Y., second vice-president; Bethridge Tucker of Nutley, N. J., secretary, and Russell Carter of Albany, N. Y., treasurer. Ruth Strom of Wilmington, Del., and Pauline A. Meyer of New Britain, Conn., were elected directors.

Hageman to Teach Conducting

A feature of the summer school to be conducted by the Chicago Musical College will be a course in orchestral conducting to be given by Richard Hageman, who was for thirteen seasons conductor at the Metropolitan Opera House, for five seasons conductor of the Ravinia Park Opera in Chicago, and conductor of French operas at the Chicago Opera. Mr. Hageman will continue his classes in voice and operatic coaching in addition to the new course for which he has been engaged.

New Officers of the M. T. N. A.

The announcement of the election of new officers of the Music Teachers' National Association, conducted by mail, is as follows: Leon R. Maxwell of Newcomb College, New Orleans, La., president; William Benbow of Buffalo, N. Y., vice-president; Donald M. Swarthout, University of Kansas, Lawrence, Kan., secretary; Waldo S. Pratt, Hartford, Conn., treasurer, and Karl W. Gehrkins, Oberlin Conservatory, Oberlin, Ohio, editor. These will be the three new members of the executive committee to serve for three years: Harold L. Butler, Syracuse University, Syracuse, N. Y.; Earl Moore, University School of Music, Ann Arbor, Mich., and Ernst Krohn of St. Louis. The next meeting of the association will take place in St. Louis, the exact date to be announced later.

Henry Hadley Conducts Abroad

Henry Hadley, associate director of the New York Philharmonic Orchestra, is returning to New York on the America, sailing from Cherbourg April 24, after appearing as conductor in a series of concerts in the leading European capitals. Mr. Hadley conducted the orchestra at the Concertgebouw in Amsterdam and later was the composer-conductor of the new work, "Resurgam," including chorus, soloists and orchestra, which was given at Queens Hall, London, April 8, in cooperation with the London Symphony Orchestra.

He was the guest conductor at a concert in Stockholm April 16.

Supervisors Oppose Conservatory Bill

Delegates to the Supervisors' National Conference in Cincinnati last month went on record as opposing the Fletcher bill, providing for the establishment of a national conservatory of music, now being considered by a Senate committee. They indorsed the substitute Bacon bill, which calls for the appointment of a committee to investigate the feasibility of the national conservatory plan.

Bach Concert Arouses Enthusiasm!

There was excitement in Newark, N. J., on the evening of March 28, when a program of John Sebastian Bach's music was given at the South Side High School under the direction of Philip Gordon. More than 1500 persons crowded the auditorium and several hundred were unable to gain admission. Students of the school wrote all the program notes and presented the entire concert.

Death of Sir Henry Heyman

Sir Henry Heyman, one of the best known figures in San Francisco musical life for many years, known as the "dean" of the west coast violinists, died at Paso Robles, Cal., on March 28.

"Rosary" Words Now Credited to Priest

Words to Ethelbert Nevin's famous song, "The Rosary," supposed to have been written by Robert Cameron Rogers, are now credited to the late Father Thomas Whalen of Chicago. According to the story, Father Whalen submitted the words anonymously to the Washington *Post*. Mr. Rogers is said to have clipped the words from the *Post* and sent them to Nevin, the composer, who fashioned the melody. Nevin, thinking Rogers the writer, credited him with authorship.

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J. Lawrence Erb to Leave American Institute of Applied Music

J. Lawrence Erb, for many years managing director of the American Institute of Applied Music, has resigned from the institution and will leave at the end of the present season, July 1. Mr. Erb will continue his work at Connecticut College.

Next Season's Opera Novelties

Early prognostications of the Metropolitan Opera Company's 1924-1925 season indicate that there will be first performances of Montemezzi's "Giovanni Gallurese" and Debussy's "Pelléas et Mélisande," with possible presentations of "Jenufa" by Leo Janacek (with Mme. Jeritza in the leading rôle) and Roussel's "Padmavati" as a French novelty.

Walter Damrosch in Paris

Walter Damrosch, conductor of the New York Symphony Orchestra, is now in Paris preparing for a cycle of Beethoven concerts which he will conduct.

Frederick Delius on American Visit

Frederick Delius, the eminent English composer, was scheduled to arrive in America late in April to attend the first presentation in America of two of his works, by the Bridgeport Oratorio Society, under the leadership of Percy Grainger.

Louisiana Teachers Meet

The thirteenth annual convention of the Louisiana Music Teachers' Association took place at the State Normal College in Natchitoches, La., on March 28 and 29. Among the speakers were H. W. Stopher, director of music at the State University, who discussed contemporary musical conditions in Louisiana and Walter Goldstein, president of the association. Practical discussions on teaching methods were conducted by Mildred Eakes, Mrs. Olive Ellsworth Proudfit, M. F. Dunwody, Mrs. Alice Weddell Wilkinson, Mary M. Conway, Mrs. J. H. Pumphrey, Mrs. N. S. Young and Mrs. Oscar H. Melton.

How to Take Care of the Voice

Famous Tenor Gives Some Practical Hints to Ambitious Singers —Good Health, Avoidance of Colds and Singing the Kind of Music for Which You Are Suited Are His Golden Rules

By Tito Schipa
Transcribed by Harriette Brower

Too Many Singers, He Contends, Seek for Intensity of Expression at Any Cost —American Women Sing Better Than American Men, He Declares—Danger of Overdoing Vocalises

Tito Schipa, Celebrated Italian Tenor, Who Stands Today Among Our Most Admired Concert and Operatic Artists

I WAS born with an ardent love for music; indeed it was as the very breath of life to me, even as a child. I always felt I had a voice and believed I could sing; in fact I was always singing, for it brought such happiness to me. As a little fellow of ten years, I had a chance to be one of the chorus in "Carmen," and I eagerly volunteered. I determined then and there to become a musician.

In a few years' time the opportunity came to study in real earnest, and you may be sure I accepted it with joy. I had a wonderful teacher, Maestro Gerunda, who spared no pains to instruct me in everything possible about the art of singing. He gave me a lesson almost every day—that is to say, five days in the week. The good Maestro seemed to think so much of my talent that he refused to take anything for his services. In return, the best I could do was to labor industriously to deserve, if possible, all his great kindness to me.

My studies with the good Maestro continued for five years, at the end of which period I was prepared to go to Milan and coach with Emilio Picoli for about a year, making my début in "Traviata."

My voice is a lyric tenor, so I only sing the rôles that are easy for me in that *genre*. I know there is a great temptation for a tenor to force the voice and sing heavier parts than those for which he is fitted. But I never will do it. Look at the great Battistini, who has been before the public for about forty-five years, and is still singing. He has preserved his voice by taking the best of care of it, and never straining it in any way. I have not only heard him, but I have sung with him; he is indeed a wonderful artist.

Health: I also try to preserve the voice by living simply and taking care of my health and my voice at the same time. A singer must be in robust health to stand the strain of a public career, whose demands are very strenuous.

One way in which I preserve the voice is, *I never smoke*. I believe this pernicious habit shortens the life of a voice at least ten years or more. Free from the smoking habit, a voice can remain serviceable till at least one is fifty or more. Afflicted with this appetite, on the other hand, the voice may not last beyond forty. Of course, I know some singers indulge in this habit and still sing; but I think results bear me out and prove that in most cases I am right.

Many singers suffer from colds, which cause loss of time and serious delays. For years I have given myself a little daily treatment, and so I am never troubled with colds; I have no fear of them. Every night on retiring, I take a folded towel or bandage, wet it with cold water and place it outside the window. In the morning it has become very cold, like ice. When I rise I wrap it around my throat, letting it remain on a few moments till it begins to lose the cold. By this simple means I prevent colds.

Vocalises: All the things I have mentioned thus far help to preserve the quality and youthful freshness of the voice. Above all, one needs to acquire the habit of taking care and thought.

Another belief of mine is not to use up my strength on too many vocalises, scales and the like. Of course, one must do some of these, but when one has the voice well placed and has studied as industriously as I have done for five years, one does not need to go through too much mechanical routine in constant practice of these things. Use them just enough to keep the voice flexible and in good order. At least this is what I do for myself, though it might not benefit others.

Flexibility: Is a necessary essential of the tenor voice. Such a voice is always obliged to sing youthful parts, which are often florid and brilliant. Therefore it should be able to execute almost the coloratura stunts of a woman's voice.

Resonance: Resonance depends very much on the correct placement of the tone. If the tone is not well placed, one cannot expect much resonance, therefore there will be little carrying power.

Personality: One of the most important assets of the singer, either for concert or opera, is personality. One may have a fine voice, an excellent method and yet not be able to "put it over," as you say in America. But why? What is the trouble? The singer lacks that subtle quality called personality —a certain magnetic quality, impossible to describe, but which the audience feels at once, and knows at once whether one has it

or not. This quality is more to be desired than an extraordinary voice or an impeccable method.

The Piano: Is it necessary for the singer to know the piano? Yes, to a degree. It is not absolutely essential to be a good player, but most desirable to know enough to accompany one's self. I have studied the piano somewhat, but am much more interested in studying music itself, as an art and a language. And I am endeavoring to learn to express myself in it to a small degree as yet, by composing some little songs. Here are some which have been already published. And here, on my piano is the book for a light opera. It has been written for me by an Italian of note, and I shall compose the musical setting. Of course, I have but little time during the season, though I seize an hour here and there. This is my recreation —my pleasure, and I feel the urge enough to allow this much pleasure in midst of a strenuous life.

Opera or Concert? Do I prefer opera or concert? Oh, concert, by all means. Why? For one thing you have the stage to yourself, and you can also be yourself without any disguise. The quality of personality I spoke of a moment ago, is almost more necessary in concert than in opera. In the latter there are so many accessories that help, but in concert you are alone and must make all your effects unaided. Yet this branch of public work makes much more of an appeal to me, in spite of the difficulties. And I believe it is more difficult to make a success on the concert stage than it is to succeed anywhere else.

American Voices: What do I think of American voices? It seems to me the female American is generally of excellent quality, but the male voice is not at all its equal. You have many fine women singers in your country, who can hold their own with any in the world. But not nearly as many men have become distinguished in this line.

Quality of Voice: About the quality of voices of yesterday and today a great deal might be said. The requirements were so different in times past. Colorature was so much applauded and sought after in former times. *Bel canto,* beautiful singing—beautiful tone for its own sake, was the chief requirement. I myself have been trained in that style—in *bel canto* pure and simple. Therefore I only sing parts in that style that suit me, like those in "Lakmé," "Traviata," "Somnambula," "L'Amico Fritz" and the like. Thus you see I always avoid any part that would strain my voice which is pure lyric in quality.

At the present time singers seek to make big effects in their rôles, no matter whether this interferes with the production of beautiful tone or not. They seek intensity at any cost; they endeavor to startle, to grip an audience rather than charm by beautiful tones. But a singer who can captivate by lovely tone quality, will even in these times have great success. Take a voice like Galli Curci's, for instance. There is *bel canto* of pure lyric and coloratura quality. Her popular success proves the public still cares for that kind of singing. She is my baby-mother you know, I mean the godmother of my little daughter. A wonderful artist, of a kind of which we do not have many in these days. No doubt there are just as beautiful voices now as there ever have been, but they are trained differently and put to different uses. Singers today too often strive for dramatic intensity and thus injure a purely lyric voice by forcing the tones. This, I repeat, should never be done."

Think Success to Win Success

And Don't Worry About Apparent Failures That Are Really Stepping Stones to Achievement

YOU cannot be a complete failure if you think right.

Right thinking is positive thinking. Negative thinking never gets you anywhere worth going.

There is nothing Positive about Failure. It is wholly Negative.

All things happen first in the mind. It is thinking that starts them. Thinking is part of the order, part of the working of the universe. We first think; then we do. It is the doing that is important, that starts us on the way of achievement.

We are told that matter is indestructible. It is true, also, that in the economy of the universe no effort is wholly futile. Every effort made by an individual is so tied up with the efforts of other individuals that there cannot be complete loss. Something is saved from the most disastrous wreck of personal fortune.

A good illustration of the value of effort, although not immediately apparent, is to be seen in the case of a man who sets himself to the task of breaking a large boulder with a sledge hammer. One blow after another falls upon the same spot. To all appearances no progress is being made toward breaking up the rock. But he keeps on with his blows. Finally he strikes a blow—let us say the fiftieth—and the boulder separates into several pieces. It was not the last blow, not those that immediately preceded the last blow, that broke the rock.

It was the sum of all of the blows.

If each of the blows from the first to the forty-ninth is to be considered a failure—in that it did not break the rock—then we have success, in the fiftieth blow, arising from a series of failures. Which is unthinkable!

We go back, then, to our first proposition, namely, that apparent failure is only partial failure; and partial failure, to the right thinking person, is partial success. Therefore the fiftieth blow, the one which apparently caused the boulder to fall apart, represented the sum of fifty partial successes.

Have you ever watched a man trying to break up a boulder with a sledge-hammer? Blow follows blow, each apparently a failure, with no results. Then, finally, comes a blow no harder than the others, and presto! the rock is shattered. It is the accumulation of partial successes that brings ultimate achievement!

Now, let us apply this principle to educational work. Do not consider pupils as thick-headed and dull-witted because they do not grasp at once the full significance of an explanation. If Nature allows the lower orders of life a margin for failure, surely we can permit a similar margin to our pupils. Just take this thought into your mind and turn it over several times, until you have its bearing upon your work as a teacher.

It is out of the pupil's many partial failures—which are actually partial successes—that we draw the satisfactory results which please us so much when we sum up. Therefore it is not a solid reason for vexation that one must repeat a certain explanation or direction ten, fifteen, or perhaps twenty times. Take such an experience as a matter of course, as a demonstration of the law of averages.

There is such a thing as a High Average. Also a Low Average.

Which shall the student choose? And which shall the teacher help the pupil to attain?

THE HIGH?

Then it must be worked for; just as one works for anything else that he wants. The doctrine of the High Average offers no excuse for the man who is willing to "lie down" and to be content with an average which when expressed in figures is written with a zero after the decimal point and a small unit following.

But the doctrine of the average is a distinct encouragement to the man who may have felt that apparently he seldom succeeds and must therefore place himself among the failures of society, must consider himself as one of the army of incompetents.

Not so! The man or woman who is trying honestly to do good work is on the way to success, which is to be measured in terms of money, reputation, service, or personal satisfaction. To do this one must THINK SUCCESS. One must think POSITIVELY, and then act PERSISTENTLY, and keep on so thinking and acting until Partial Successes unite in the big, definite Achievement!

Less Motion, More Freedom, Godowsky's Creed

How He Discovered the Principles Underlying the "Weight and Relaxation" Method of Piano Playing—A Maximum of Power and Minimum of Effort.

Eminent Pianist Gives a Recipe for the Curing of Pianistic Ailments—Urges Development of Strength Mixed with Freedom and Economy of Motion.

By JACOB EISENBERG
Author of "Weight and Relaxation in Pianoforte Playing."

LEOPOLD GODOWSKY, referred to by another famous pianist, as "The Master of us all," was one of the pioneers, if not the actual discoverer of the system now known as the "Weight and Relaxation Method of Pianoforte Playing." Certainly his flawless technical facility, his consummate style and brilliant adjustment of tonal effects have made a deep impress on contemporary playing and have provided a convincing bit of testimony in the controversy that has led to general acceptance of these principles.

One may go back to Czerny, Hummel and Clementi for authority favoring a strict economy of all physical movement in piano playing, but the methods formulated by these pedagogs often resulted in stiffened muscular action which more than offset the advantages accruing from the limitation of motion which they advocated. As the result of their preachments various devices were at one time employed by teachers to produce finger facility with the least possible motion of the arms, namely the placing of books under the arms of the students during practice hours; the balancing of coins on the back of the hands as the student played and so on. Here economy of motion was practiced at the expense of freedom of movement.

Mr. Godowsky, in an interview which he granted me in his New York apartment the other day, told how he came upon the Weight and Relaxation method. Some thirty-three years ago, when he was devoting from twelve to fourteen hours each day to increasing his répertoire, at the close of the day's work he would rest briefly and then return to his piano to test his progress by playing over the compositions that had occupied his attention during the day. Now he found that he experienced no fatigue. He found that by permitting his arms to hang by their own weight, yet allowing them perfect freedom at

A brush sketch of Leopold Godowsky

the shoulders, he could obtain all possible effects without employing unnecessary movements. The power came not through exerted force but from the very weight itself. This discovery led to further experimentation which convinced him that he could play with signal ease, passages which had hitherto been accomplished only with great difficulty.

Mr. Godowsky explains the process in this wise: All unnecessary movements mean a needless expenditure of energy, entailing a waste of time and energy as well as a mental exertion which should belong rather to the music itself and its proper interpretation. To achieve the desirable combination of economy of motion with a maximum freedom of movement one must reduce every arm, finger and hand movement to a minimum. By judicious re-fingering of a passage all needless change of hand positions may be avoided and the economy is thus still further maintained.

Comfortable Playing Position

The player is advised to sit low, yet not uncomfortably low at the piano; the shoulders should not be raised; the arms should be permitted to hang by their own weight; the elbows should not be held close to the body; the wrists should be a trifle lower than the knuckles and the fingers should maintain a natural curve. Here, then, is the ideal position for the player who would achieve the best results with the least possible expenditure of effort.

To attain efficient control of the playing apparatus, one must develop muscles that are powerful yet flexible, pliable and co-ordinated, with the joints supple though firm. They must possess the power of extreme endurance and be equal to any task that may be placed upon them. After they have been developed, through conscious effort, to function properly, the development should then be continued to such a high degree of perfection that they will function as desired even without conscious effort.

When one has developed muscles capable of lifting hundred-pound weights with ease, twenty-pound weights appear as mere trifles.

The Golden Mean

"Weight and Relaxation" has taken a strong hold upon all interested in piano playing. There have been many interpretations of its principles. In expounding these principles, some stress relaxation too far, paying little attention to the necessary firmness, without which one loses the power to play forcefully when necessary. Others, to overcome this loss of power, advocate movements that cause stiffness in the playing muscles with the admonition that they relax immediately after completing the passage that required the added power. Then there are others who advocate a too careful and studied control of all muscular movements and create what may be termed "Suspended Weight." Since these carry careful muscular control just a little too far, and Relaxationists carry the idea of relaxation just a little too far, it is wisest to follow the middle course.

Thus does Leopold Godowsky prescribe for most pianistic ills: Develop pianistically powerful muscles capable of overcoming any technical obstacle—Mix well with Economy of Motion accompanied by Maximum Freedom of Motion—Apply this mixture throughout every practice period, developing this method to such a high degree of perfection that the mechanics of piano playing will be reduced to habit. Thereafter apply all thought to technic and interpretation.

A New Type of Music Studio for New York

ONE of the problems which music teachers in New York have faced for many years, is the difficulty of finding of adequate studio space. Outside Carnegie Hall, and a few other studio buildings, the teacher of music is not looked upon with favor by the New York landlord, and in most apartment houses it has been impossible for instructors to secure quarters.

This situation has made it necessary for many of the more successful teachers to lease entire dwellings in order to assure themselves of adequate studio rooms, involving unusual expense and responsibilities. For such teachers the announcement that three floors of the new Chickering Hall, now nearly complete in Fifty-seventh Street, near Fifth Avenue, will be devoted to a very fine type of music studios, will be welcome indeed.

These studios are described as being of unusual size, admirably lighted and of modern, sound-proof construction. There will be a commodious reception room in charge of an attendant, to meet pupils and visitors and provision is made also for the keeping of accounts for teachers as well as the fulfilling of other secretarial duties. Chickering grands will be furnished with each studio and pianos will be kept in tune and regulated for the tenants free of charge. These studios will be rented furnished and unfurnished. The plans show a small music salon, suitable for chamber music performance. Arrangements are being made also to rent practice rooms by the hour to students and teachers.

Keep Music in Our Public Schools

By Olive Jones
President of the National Educational Association

WE must have a cultural as well as an academic development in our schools or the democracy of America is threatened. Children who attend private schools will be given art and music. If those subjects are taken from the public school it will be one of the surest means of creating class distinctions. Further, the child who grows up without any training of the emotions and sympathy, will never as an adult be qualified to vote on measures that call for sympathetic understanding. The mental, physical, emotional and moral sides of every child should be equally developed. The person who would take away the cultural side of education is in the wrong as much as the one who would have no education at all.

A University Test of Better Method to Memorize Piano Music

Unique Experiment Conducted at Iowa Institution Indicates That Learning Compositions by the "Whole" Rather Than "Piece-Meal" Process Is Preferable

By Philip G. Clapp
University of Iowa, Iowa City, Iowa

Editor's Note.—Our modern universities are working seriously along lines of musical research little suspected by the outside world. In this article, an excerpt from a paper read before the Music Teachers' National Association meeting, Mr. Clapp describes an interesting experiment to ascertain as conclusively as possible which is the better method of memorizing music. It is a subject in which every piano teacher and student will find pertinent interest.

MOST of us are old enough to have been taught in our high school days to memorize poetry by the mechanical process of committing one line at a time, which consumed much time and effort and produced results of only a temporary and unreliable character. Recently, however, the schools have adopted the "whole method" in memorization; that is to say, a student memorizes an entire poem, not piecemeal, but by reading it over entire until it remain in the memory. The results by this plan are quicker, and apparently last longer in most cases.

A year ago we, in the music department of the University of Iowa, assigned a promising graduate student, Jessie Culver, to a comparison of the relative quickness and durability of learning new piano pieces by the part and the whole methods. Twenty students in our elementary piano course were selected with whom to carry on the experiment. Since their previous training and general musical background naturally varied considerably, and since their talent could manifestly not be precisely determined in advance, we made no attempt to assume equality within the twenty, but "paired" the students to the best of our ability, by the following means: first, we ascertained by a questionnaire what the previous training and experience of each pupil had been; second, we secured an estimate from our own teachers on the ground as to whether they were well paired as to ability and progress; and finally, we subjected them all to a general intelligence test and to the Seashore tests of musical talent, and excluded from the pairing any students who showed considerable discrepancy in these tests, even when in other respects they seemed eligible. Eventually, from a class of over fifty students, we succeeded in selecting ten couples representing a wide range of individual difference in the whole group, but close similarity in the pairs.

We now took the students and their teachers completely into our confidence as to the purpose of the experiment, and pointed out to them the necessity for adhering rigidly to such conditions as might be prescribed. Both the students and the teachers were keenly interested, and apparently cooperated fully from the beginning to the end of the experiment. While constant supervision in practice was, of course, not feasible, frequent surprise inspections were made; no irregularities were discovered except that in one case the absence of a student because of illness upset the experiment so far as that pair was concerned.

The Method of Practice

On a given day, each pair received a new piece which neither student had ever seen before. One student in each pair, whom I will call A, was instructed to practice this piece exactly twenty-five minutes a day, no more and no less, and solely by a process of playing the entire piece thru from beginning to end; the other student, whom I will call B, had to practice the same piece for the same daily amount on a basis of not attacking any division of it until the preceding division was fairly fluently and expressively in hand. At the end of four weeks, the pair played the whole piece in the presence of judges, who estimated their relative proficiency; the judges were not cognizant of which plan had been used with each pupil, and wrote down their opinions without conferring with one another. The pupils were now placed upon their honor not to touch the pieces at all for two weeks, and were never caught doing so; then they were again examined to determine how well they had retained what they had learned.

The process was then reversed. Each pair received a new piece, carefully selected to represent the same degree of difficulty and similar problems as the first. This time student B practiced only the whole composition, while student A learned it in installments. Again at the end of four weeks each pair was tested under the same conditions as before; again there was a rest of two weeks; and again retention was tested after this rest.

What the Results Showed

The results were exceedingly suggestive. In the first place, the agreement of the judges was remarkably high, showing that the differences observed were real. Out of four comparisons each with ten pairs, making forty comparisons in all and eighty individual hearings, there was only one comparison on which the judges disagreed as to which pupil gave the superior performance, although each judge handed in a written opinion before conferring with anybody else concerning anything at all. Three judges served during the first six week, when one was called away; there were then twenty comparisons concerning which three judges agreed, and nineteen concerning which two agreed, the third being absent.

Three of the couples proved not to be truly paired; that is to say, one student in each pair always excelled, regardless of the method of learning used, thereby showing that the two students were not equal in capacity. The work of one pair, as has been stated, was broken up by the absence of one student through illness; that of another was inconclusive, because the judges disagreed as to the comparative merits of the two students in the second retention test. Of the remaining five pairs, one consistently supported the piecemeal method of learning, while the other four all unmistakably supported the plan of learning a composition by practicing the whole piece from the start.

Right here an interesting factor comes into play. It has been found that the whole method of learning poetry is quicker than the part method, but that the part method works better in the learning of arbitrary lists of words not connected by sense or composition into sentences; apparently, then, the sense of a passage is of great value in learning it, even to the point of supplanting mechanical memorization, which would otherwise be necessary. Now, the single pair who found the piecemeal study of a piano composition quicker and more durable than the plan of taking it as a whole were both students who had done poorly with their general intelligence tests. This suggests that they may habitually have formed little conception of the musical content of new piano pieces, depending wholly upon a mechanical type of learning in this and probably many other fields; and, indeed, both their performances in other compositions and their record in general scholarship were found to bear out such an inference.

A Tentative Conclusion

We arrived, therefore, at a tentative conclusion, fully realizing that further experimentation on a large scale would alone justify any final statement. Briefly, we feel that the evidence suggests that pupils whose intelligence and experience are sufficient to enable and prompt them to form a conception of a composition as a whole will learn it quicker and better and retain it longer if they study it as a whole instead of piecemeal. If a student seems to prosper better on the piecemeal plan it is a sign that he is learning mechanically and without regard to sense, which may, of course, be due quite as often to lack of experience as to lack of talent or intelligence. As to testing these conclusions on a larger scale, I may state that I have had promising results, with advanced pupils, from giving a whole sonata at once instead of a movement at a time; the students take more interest, sustain it longer, learn quicker, interpret better, and seem in performance more familiar with the material.

Value of Written Tests for Students

THE value of requiring piano students to do written work in connection with their music lessons is well established. Here is a test that will be found stimulating:

1. Write the scale with various tonics, for example, C, F. A., etc. Use different rhythms, 2-4, 3-4, 4-4, 6-8, 9-12, etc. It is also suggested to begin on an unaccented beat occasionally.

2. The teacher or a pupil can dictate to a class some melody, without giving the divisions into measures. The pupils should try to put the bar lines where they belong.

3. Write the signatures of the keys in sharps, according to the circle of fifths.

4. Take any four or five keys. Write the major scales, then the tonic minor and the relative minors.

5. Write a series of minor thirds and minor sixths on the chromatic scales begining with C. This exercise may be extended by writing other intervals, such as fifths, fourths, seconds, of various kinds.

6. Take a tune, *America,* for example, and change it from F major into F minor by writing the necessary chromatic signs.

Let each generation bear in mind that as it now pours scorn upon the Past, so the Future will pour scorn upon the Present. This attitude of generation toward generation is due to the habit of speaking (in error, I believe) of the progress of art as though art were a science whereof the discoveries of Tomorrow destroy the knowledge of Today.—*Alexander Brent Smith in the London Musical Times.*

How can the inner urge for music be aroused? In the same way that the inner urge for anything is aroused—self-interest. Not selfish interest, but self-interest.—*Inez Field Damon, Director of Music, Lowell (Mass.) State Normal School.*

How to Convert Our 99 Per Cent Non-Musical Public

Prove to It That There's a Thrill in Music Equal to the Fascination of the Golf or Card Game, Recommends Dr. Spaeth, Just Back from National Tour

WHEN a man of particularly keen discernment, trained through many years of practical and theoretical experience in music—known internationally as a lecturer, writer, critic and practical musician—sets out to "see America," visits every section from the Atlantic seaboard to the Pacific coast, North and South and returns from his tour of inspection, it is reasonable to suppose that he brings back with him certain impressions that have a vital, personal interest for you and me.

As individuals we have only an academic interest in what's right or wrong with America musically. We read such impressions, mentally nod approvingly or disapprovingly, and turn to matters that concern us in a more personal way.

But sometimes it happens that the diagnosis of a general situation hits us "right between the eyes"—suggests thoughts that may lead us to a personal procedure that will bring us better results in our own particular line of work.

These were the ideas that crowded through my mind the other day when I talked to Dr. Sigmund Spaeth, the educational advisor of the American Piano Company, who had just made a journey through America preaching the "Common Sense of Music," and himself learning a whole lot about the present-day status of our musical development.

Those of you who have gone into music, or are planning to go into it because you think this is an essentially musical Nation, in which the man on the street is waiting patiently to win the benefits of your musical ministrations, as entertainer or teacher, may ponder over Dr. Spaeth's statement: "Not more than one per cent of our people are as yet really interested in what trained musicians recognize as the better kind of music."

"The trouble with the indifferent ninety-nine per cent is that they have a total misconception as to the value of good music in their lives," Dr. Spaeth explained.

The Thrill in Good Music

"By this I mean they do not recognize that there is a real thrill in good music—a thrill that brings just as much happiness to the individual as does his golf or his poker game. They think that in order to be able to understand what has been called 'classical music,' they must first have a musical education, which they think, means knowing when Beethoven and the others were born and a thousand other technical points projected by the professional musical missionary and which, in truth, have nothing to do with the ability to enjoy music *as music.*

"I am not discouraged by the presence of this indifferent ninety-nine per cent. When they find out that by habitually putting music into their sphere of experience they are going to find an ever-ready means of satisfying certain longings that every human being is heir to, and that the acquisition of a common-sense musical appreciation is going to enrich their whole existence without ever causing them the slighest distress mentally or socially, they will automatically increase the one per cent and decrease the ninety-nine.

"In our process of converting non-musical persons, particularly through the public schools, I believe we ought to change the main purpose. Instead of teaching names, dates and opus numbers, history and biography, the chronological order of the composers, and the other externals which any one can learn in parrot fashion, we ought to teach the younger generation how to listen intelligently to music so that the beauty of the thing itself will be felt. This can be done by broad analysis, by showing that in one way or another, the melody is the basis on which all music is written; that melody goes back to such fundamentals as the cuckoo call or the whistle of the small boy who calls his pal next door. After all, you can make a tune out of two notes. And from this simple beginning it may be shown that other tunes are based on three notes, and so on. Let us teach our children to recognize these tunes by ear, to classify them so that they can analyze them for themselves; let them become acquainted with music in a way that will enable them to listen with the same intelligence to the

Dr. Sigmund Spaeth, Author of "The Common Sense of Music"

presentation of music that they do to the reading of a story. In my new book 'The Common Sense of Music,' I have discusesd this pattern system of classifying music, in a way which I think will appeal to those who have no previous knowledge of the art.

A Plea for the Amateur

"The trip which I have just taken convinces me again that what we need in this country is a more widespread interest in the amateur pursuit of music. Too many persons go into the serious study of the art with the intention of becoming professional musicians. Often they come to me and tell me that they are preparing for a concert career. The truth of the matter is there is virtually no such thing as a concert career in the United States. Outside a limited number of concerts conducted by the music clubs or in courses run by various organizations, there is no chance today for the gifted young artist who would go through the country filling professional engagements, for the simple reason that there is no public to buy the tickets. Name twelve big artists of the McCormack, Kreisler and Galli-Curci type, and you have stated the limit of those who, by the announcement of their names can attract a profitable audience.

"In each community that I visited I found that the town's music was controlled by a comparatively small group who were too often satisfied to keep their control as exclusive as possible. This group of honest music lovers must become the nucleus of a far greater audience, developed through an equally sincere, though perhaps more naive enthusiasm for music, and it is only through such spontaneity of appreciation that our concert activities can become truly significant.

"In many cities the musical cause is kept alive by the music merchants, whose stores are centers for the gathering of the musically inclined. Often these merchants are men of little learning in the art. To them the instruments they sell might just as well be hardware or shoes. But in a gratifying number of cases I found that the progressive music dealer keeps well abreast of the times; attends and patronizes concerts; acts as a musical adviser to the students and teachers of the community and enters enthusiastically into all local musical movements. And he profits materially and deservedly by such interest. The music merchant who is really a part of his city's artistic life is invariably the one who sells the largest number of pianos, phonographs, records and sheet music."

Dr. Spaeth's lectures were delivered essentially to the "man on the street." He discussed his subject in a terminology that would appeal particularly to those who pretended to no knowledge of music. He showed how the kind of music everybody knows through his phonograph or reproducing piano, the popular tunes of the day, are basically similar to the compositions of the master-musicians in that the melodies which are so easily whistled from the popular hits nearly always have an ancestry traceable to classic musical literature.

P. K.

Where ten people may use music as a vocation in life, hundreds will make it an avocation, something which is chosen for enjoyment and pleasure. "Joy is one of the active principles of Life!" Without joy, life is empty and valueless. And music is the handmaid of Joy!—*Charlotte M. Waterman, Director of Music, Oswego (N. Y.) Normal School.*

"The danger of this age is hurrying—making short cuts, trying to run before we can walk. But there is no short cut to the trained mind of the trained artist, and work done in a hurry is never half as well done as that done at a steady pace."—*Sir Hugh Allen, Director of the Royal Academy of Music, London.*

Violins Needed for a Worthy Cause

To the readers of THE MUSICIAN:

In many of the hospitals for cripples, for the tuberculous and for the mentally disturbed there are small orchestras which give great pleasure but are much in need of good violins. Three boys need them especially. One is playing on a violin which is cracked, another is using an instrument which has no back at all and the third has a stringed instrument which came from Japan. Will not some of the readers of the MUSICIAN supply this need?

Some time ago I made a similar appeal and received so generous and immediate a response that I am encouraged to ask again.

DAVID MANNES.

Member of the Hospital Music Committee of the New York City Visiting Committee, 105 East Twenty-second Street, N. Y. City, Room 710. Telephone Gramercy 1454.

No Mystery in Voice Production

The Truth About Singing Is Simple and Clear Cut—Beautiful Tone Is a Mental Concept—Proper Singing Means Proper Breathing, an Effect, Not a Cause

By ARTHUR LAWRASON

NEVER before, in the history of music, have so many persons given serious thought to the whole question of voice production as at the present time. Never before has there been so urgent a demand for truth and enlightenment on this subject as now. Out of the mass of fantastic theories, fads and methods projected by thousands of teachers has come a desire to learn the facts in the case unadorned by mystifying terminology.

The points which I wish to make in this article are the results of practical experience covering more than twenty years of professional activity, training voices for the concert stage, for opera and the theater. The success which has been achieved by these artists constitutes my authority for the statements which follow.

The truth about singing is so simple, so clean cut, that it often escapes the student who has been led to believe that there is a hidden secret involved and a very complicated process to be followed in making progress in vocal art. As I grow older in experience I am constantly amazed by the sheer simplicity of it all. If this impression can be successfully communicated to struggling students how many of their perplexing problems would vanish—how much easier would it be for them to accomplish the results they are seeking!

Let us consider fundamentals. A singer's success is measured by his ability to make himself heard throughout the auditorium in which he is singing in a natural, free manner, without giving the impression of forcing his voice. That is the first requisite. This power to project the voice is *purely a matter of resonance.* All resonance is produced above the upper teeth; it has nothing to do with the size of the body, the neck or the throat. There is no resonance which counts in the production of tone excepting that which occurs in what is known as the mask of the face—the inside of the head above the upper teeth. I am using homely phrases in expressing these thoughts because I do not wish to make the meaning obscure by the employment of highly technical language.

* * *

THE second fundamental requisite of good singing is that the tone shall be one of beauty and clarity. The character of the singer's tone is determined by the singer's mental concept of tone. You have heard Kreisler, Elman and Heifetz play the violin —produce ravishing tones with just a violin and a bow. It isn't the violin or the bow which determines the quality of Kreisler's tone as distinguished from that of Elman or Heifetz. Kreisler could use Elman's instrument and still produce quite as fine a tone as he does on his own fiddle. Yet it is a different tone from that of Elman so far as its character is concerned. That is because Kreisler's mental concept of the tone is different. So, also, is Heifetz's tone different in character from those of Kreisler and Elman. He thinks differently about tone, therefore produces sounds which reflect his own mental reaction. On exactly this same

Arthur Lawrason, Noted Teacher of Concert and Opera Artists and Stage Celebrities.

principle I hold that the quality of tone produced by a singer is the kind of tone *that* singer thinks, for voice is a mental concept. If he knows how to use his vocal instrument as Kreisler knows how to use his violin, and if his mental impulse is one that is actuated by an ideal of beauty, that is, if he is capable of THINKING a beautiful tone, he will produce a beautiful tone when he sings. If he cannot think a beautiful tone all the vocal methods in the world will not help him to produce one.

Now, since resonance is the thing which makes your vocal impulses audible to others, I contend that it is the one factor on which the singer should center his attention. To keep that resonance functioning unrestricted, to permit the sounds to radiate freely, without impediment of any sort, and from the proper place in the head, above the upper teeth, should be the sole object of the singer. He must remember that to maintain a free resonance there must be perfect freedom of the tongue and jaw, for their sole function is for articulation.

* * *

WHAT about breathing? you ask. Produce the sound or tone correctly and the breath will adjust itself accordingly. Breathing IS a vital part of singing, as everyone knows, and must be naturally done. It is also a vital part of swimming. When you learn to swim you don't first learn how to breathe; the act of swimming suggests to you a special kind of breathing which makes you a better swimmer. It is so also with singing. There is a very special technique in the singer's breathing, but he does not sing well because of his manner of breathing; if he produces his tones correctly that special kind of breathing necessary to good singing will come naturally to him as a reaction to the proper production of tone. Through practice and experience this breathing process perfects itself automatically, providing the tone is always produced as it should be.

Since, as I have stated, resonance of tone is created entirely in the mask of the face, the nasal cavity becomes an important factor. Its function is to mellow the tone. Good singing calls for free resonance in the nose which enables the singer to color or mellow his tones. Do not misunderstand this to mean that there should be a nasal "twang" —a hideous thing which, of course, should be avoided at all times. A tone, however, which is mellowed by proper nasal resonance, is a virtue.

The fundamental points of singing may be told in an hour—but it requires many years to develop and perfect them, for singing is a never ceasing adjustment.

* * *

I HOLD these simple truths to be fundamental in singing. There can be no success, no career, no cultivation of style for either concert or opera unless the voice is properly produced. And the student will not learn how to place the voice correctly if he is encumbered by a maze of explanations, theories and analyses. Teach him first how to sing and explain to him afterward. When I speak of the simplicity of singing I do not wish to imply that good singing is easy of attainment. It can be accomplished only by long and arduous application. Without facility in the execution of scales, vocalises and exercises there is no vocal technique. I am amazed by the number of singers who come to me after years of preparatory work and who have no technique whatever. But unless the voice is placed correctly in the first instance, there can be no lasting technique.

"No man who has ever stood, as I have, and seen 1200 young people enter their great hall singing to the music of their own orchestras, in which there were girls as well as boys, colored ones, too, would have failed to realize the inspiration and power of music in enabling the young people to start the day right instead of crawling, as Shakespeare said, like snails unwillingly to school."—*John C. Freund.*

The fashion of having music during meals is an ingenious scheme for combining music to which nobody will listen with conversation which nobody can hear.—*G. K. Chesterton.*

Margaret Anderton's Confab Corner

MUSIC'S Great Power to Move Men and Women to Action as Noted by Non-Musical Celebrities—And Just How Musical Is Your Community?

Music Messages from Great Men Who Are Non-Professionals

WE naturally expect good opinions from men and women who have made of music their life-work, who have adopted the profession of music as their gainful occupation, and who have made that most happy combination of pursuing a high ideal in artistic achievement and at the same time a highly lucrative mode of livelihood.

We who have tasted the sweets of splashing around amid billows of luscious sound, of self-created music; or have revelled in the unutterable joy of physically interpreting through the musical instrument of our choice, that music so much greater than ourselves, that a swift intake of breath is the sole adequate response, and is involuntarily drawn both by interpreter and audience alike, we are naturally enthusiastic. Ah! of course, *we know* what music is and what music can do. I could say much about the stupendous power of music and how it has been my especial privilege to test and to observe some of the truly remarkable things music has done and can do.

It is not, however, to this, that I would call the attention of our readers this month. Let us look instead, on these opinions which I have been at pains to hunt from men, great men, who have achieved things in *other* than music-ways.

See, here, what Napoleon says:

"Music, of all the liberal arts, has the greatest influence over the passions, and is that to which legislators ought to give the greatest encouragement."

Now Napoleon was no sentimentalist; he was a hard-headed, long-visioned man of most extraordinary executive ability, a man who tested, who weighed, and who used things for his own well-defined practical purpose.

* * *

It seems particularly pertinent that you should bend your thoughts to a legislative encouragement of music just now, in the United States.

Our readers may have heard of and be thinking about this matter of what is called the "Fletcher bill," which has been introduced into the Senate, the objective of which is the establishment of a government-supervised and government-endowed conservatory of music.

* * *

Whether the legislative scope is sufficiently broadly general in the music objective, or whether the time is quite ripe for this government school or not, is something I would prefer to leave to your individual thinking out rather than impose a mere personal opinion upon the many readers of *Confab Corner*.

Your Editress has had some very interesting and diverse points of view anent this subject in discussion with thinking men and women, and is very eager to receive more of such.

It is the general consensus of opinion on a subject as big and as far-reaching as this which is needed; not just the opinion of a small group of 'musical leaders' or of 'prominent musicians.'

It is to be expected that musicians would favor legislative action regarding music providing if they can be assured that this delicately pure and broadly democratic art of music will not be besmirched by politics.

Whether justified by existing political conditions or otherwise, I am not prepared to say, but there *is* a definite dread expressed lest 'graft,' 'pull,' 'axe-grinding,' 'undue influence' and other discordant and un-musical elements should be-spatter our beloved art. Curiously enough, these expressions of dread have come to me from musicians themselves. Now, it is to hear what the general public want and what the public feel about music teaching being taken into the realms of political management and governmental control.

One of the great delights of editing this department is the way we get letters from brainy, earnest, thinking, music *lovers* (not just music *teachers* and those who earn by the music profession, though we welcome and get letters from them also).

The most hopeful sign for the growth of a feeling of the necessity of music in our daily lives and which, by the way, is the ideal influence our MUSICIAN ever strives to exercise, is the happy fact that our pages are being read by, and responsive, encouraging letters are being received by us from 'just people who love music,' as they frequently describe themselves. Napoleon, you will notice, in recommending that legislators give the greatest encouragement to music, was viewing it from that great, broad comprehensive fact of the observed effect of music upon life, upon passions, upon people.

May Marks First National Music-Week

The United States takes another splendid step forward by following the Napoleonic advice in 'giving the greatest encouragement to music.' During the week of May 6 to May 10, inclusive, from the largest city and the smallest community, the American people are uniting in a week of giving of music, of listening to music, of thinking about music, of learning how it makes them feel, how it stirs their souls, lifts their spirits, makes them see blue (the blue of heaven), and feel red (the glow of rosy enthusiasm), and act white!

The President of the United State, Calvin Coolidge, has set his seal of encouragement, of endorsement and of cooperation to the music-week. Now the President makes no pretence to be 'musical' (I doubt very much if he ever took a music lesson in his life), but with that quiet, self-repressed, self-knowing, and self-controlled manner of his, he opened those reluctant-looking lips awhile back and said: "I am as one who is moved by music,

Johannes Brahms, Whose Birthday Will Be Celebrated This Month—From a Photograph in the Private Collection of the Educational Department of the Aeolian Co.

rather than one who knows it." Ah! Mr. President, you have found the secret of the power of music, and it was the knowledge of this power which the great Napoleon used and advised.

By a curious coincidence, the month of May is the anniversary of the birth of a man who wrote one undying song which has swept many a brave man on to a surge of titanic achievement.

I mean Rouget de Lisle and his marvel-working "Marseillaise." There are very, very few women, or men (men are much more easily moved by music) who can hear that "Marseillaise" sung or played without finding the heart action pumping a bit more rapidly. I don't mean sentimental action on the heart, but actual, physical action. Why is it?

* * *

And now let us turn to the opinion of another non-musician. A taciturn, old wise-acre whose reputation for cleverness and wisdom has been handed down to us along with an equal reputation for bluntness and irascibility. The celebrated, old Dr. Johnson remarked:

"I think music is the only sensual pleasure without vice . . . and . . . Of all noises, I think music the least disagreeable!"

Addison, another great writer, has given as his opinion that—"Music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings."

A certain quizzical dweller in a New York City apartment house, hearing your Editress quote that, in a recent lecture, sent a brief note up to the platform which read thus, "Will our charming lecturer kindly inform us if Addison said anything about the effect upon the morals and religious feelings of unwilling air-shaft listeners to a cornet practicer in a New York tenement"!!!

There was, of course, but one answer to that 'poser,' which had to take pattern from the legal profession who are said invariably to answer a question by asking another question. The point is, whether the novice in that tenement struggling with that new cornet was making music, or just—perpetrating splutters.

One last opinion from a non-musician, one who was a great Reformer. Martin Luther, a man who had the courage of his convictions at a time when his expression of such seemed like courting instant death, wrote: *"Music is the fairest and most glorious gift of God, to which Satan is a bitter enemy, for it removes from the heart the weight of sorrow, and the fascination of evil thoughts."*

Now, in bringing to your attention this array of non-musician opinion toward music and its power and value at this particular time, I am doing it for two reasons.

The first is for the reason already stated as to the pertinence of this month and year, (further reference to which you will also find on page 14 of our April issue).

The second is because we must know the real truth as to the actual attitude toward music of the great American public. Do the public want music? Do they feel the actual urge of the hunger for it? To what extent do they feel it? For what kind are they clamoring? Now, my dear readers, let us not only ask ourselves individually these questions, and—answer them to our souls truthfully, but will you each one during these next few weeks, and particularly during the *First National Music-Week,* open up a discussion of the subject among your personal friends and acquaintances, I mean particularly among those who form the great mass of non-concert goers, non-music factors.

* * *

Do not mistake me and think I suggest you do this in any truculent spirit, or in a 'missionary' spirit, or even as an inspirational effort. No! Just go at it in an *inquiring* spirit. We want to know. *Is there a public demand for* MUSIC *among the great body of the people who form the United States of America?*

How does the music-demand compare with the population figures of the country? How does the music-demand compare with the population of your own town? Is there music-*love* in your town? How much? How is it being satisfied?

Commercialism is death to true love and to true music.

MARGARET ANDERTON.

May Birthdays of Music Celebrities

The fairies were certainly good to the world in the month of May in the way of sending some splendid musicians down among us. Into very many different lands they were born. France seems perhaps to have had the largest share according to our discoveries up to date, although the good luck seems pretty fairly distributed among the nations. The splendid undying music of all of them is ours today and we delight in it here in America just as they do in Europe, for when beautiful music is in question no sane person believes in isolation, splendid or otherwise.

Topping the list, in point of date (the 7th of May), comes the inventor of perhaps the most popular musical instrument in the world. *Cristofori,* the inventor of the Pianoforte. It is getting not so awfully far from 200 years since this "household orchestra" was invented and evolved from its immediate forebears, the harpsichord and clavichord, and spinet.

In the Metropolitan Museum of Art, New York City, in the Crosby-Brown collection of musical instruments, a spot very well worth a visit, lies the very first piano, and which bears the signature of Cristofori. Rouget de Lisle, the composer of the great Marseillaise, we have already referred to in our editorial. Then follow these names to conjure with—

	Born
Brahms	May 7
Gottschalk	May 8
Massenet	May 12
Sir Arthur Sullivan	May 13
Balfe	May 15
Sgambati	May 18
Wagner	May 22
Wieniawski	May 23
Raff	May 27
Moscheles	May 30

And last, and by no means least, the most famous living violin teacher in the world, who has trained and is today still training for our concert platforms of the whole world, violinists who bear the stamp of hard, persistent work, plus genius. Individualisms preserved, and yet each bearing the unmistakable hall-mark of that great teacher, Leopold Auer, at present residing in New York City, and to whom we wish "very many, and very happy returns of the day."

Emmeline Maxwell Makes Interesting Début

At Carnegie Hall, on March 20, under the auspices of the Bernard Club, Emmeline Maxwell, a product of the Estelle Platt School of Music, gave a most interesting song recital, very ably assisted by Doris Madden, in piano solos, and accompanied by Flora Macdonald Wills, in her well known fluent and musical manner.

Miss Maxwell possesses a high lyric soprano voice, with well-schooled perfectly placed tones of lovely quality, and particularly well adapted for church work. Her singing of the test song, the *Care Salve* of Handel, was especially well done. Her diction was especially commendable. Her other numbers included the *O Mio Bambino Caro* of Puccini, and numbers by Huerter, Vidal, Grieg, Hahn, concluding with the Hughes Nursery Rhymes arrangements. Miss Maxwell is young, and just at the beginning of her professional career. We would like to give her a word of friendly advice and this is, discard all use of paper slips with the words or music. It marred the stage presence and general effect of what would otherwise have made a perfect début.

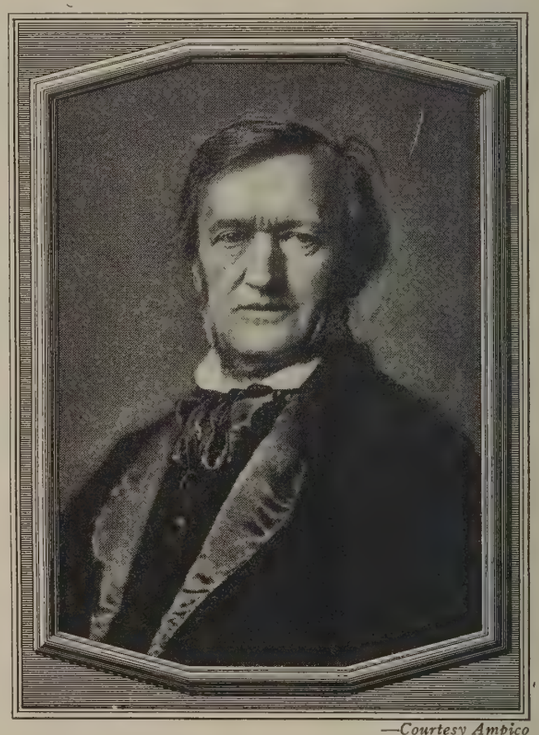
M. A.

A Church School of Music

In our April number you will remember the picture of the vigorous chorister boy, 'letting out that top note,' which has brought in pleasant comments, as did our editorial comment on "churches showing increased interest in music."

This last has brought an immediate response, as well as a very kindly letter of commendation and good wishes toward THE MUSICIAN and what we are trying to do, from a clergyman of a church in Shelburne, Vt., and inclosing the following item of interest, which we take pleasure in reprinting for our readers:

"What may be done by a church in a musical ministry for its people has been demonstrated by the Methodist Episcopal Church at Sycamore, Ill., a typical county seat town. Beginning with a small choir, a rickety old pipe organ, and a sort of 'hit-and-miss' orchestra, a new Methodist school of music has been developed through a period of three years. This school now includes three orchestras and five choirs, which are carefully graded, provided with competent music instructors from their own church membership, and used in the various programs of worship and service. The gifts of a new pipe organ, a new piano, and a set of orchestral instruments have been inspired by the success of the work. Membership in the organizations has been limited to members of some Methodist organization. Those benefiting by the free instruction hold themselves ready for the use of their talents in the church and community. These choirs and orchestras have been taking their turns in providing a fifty-minute program of sacred music as a prelude for each of the Sunday evening services of worship.



—*Courtesy Ampico*

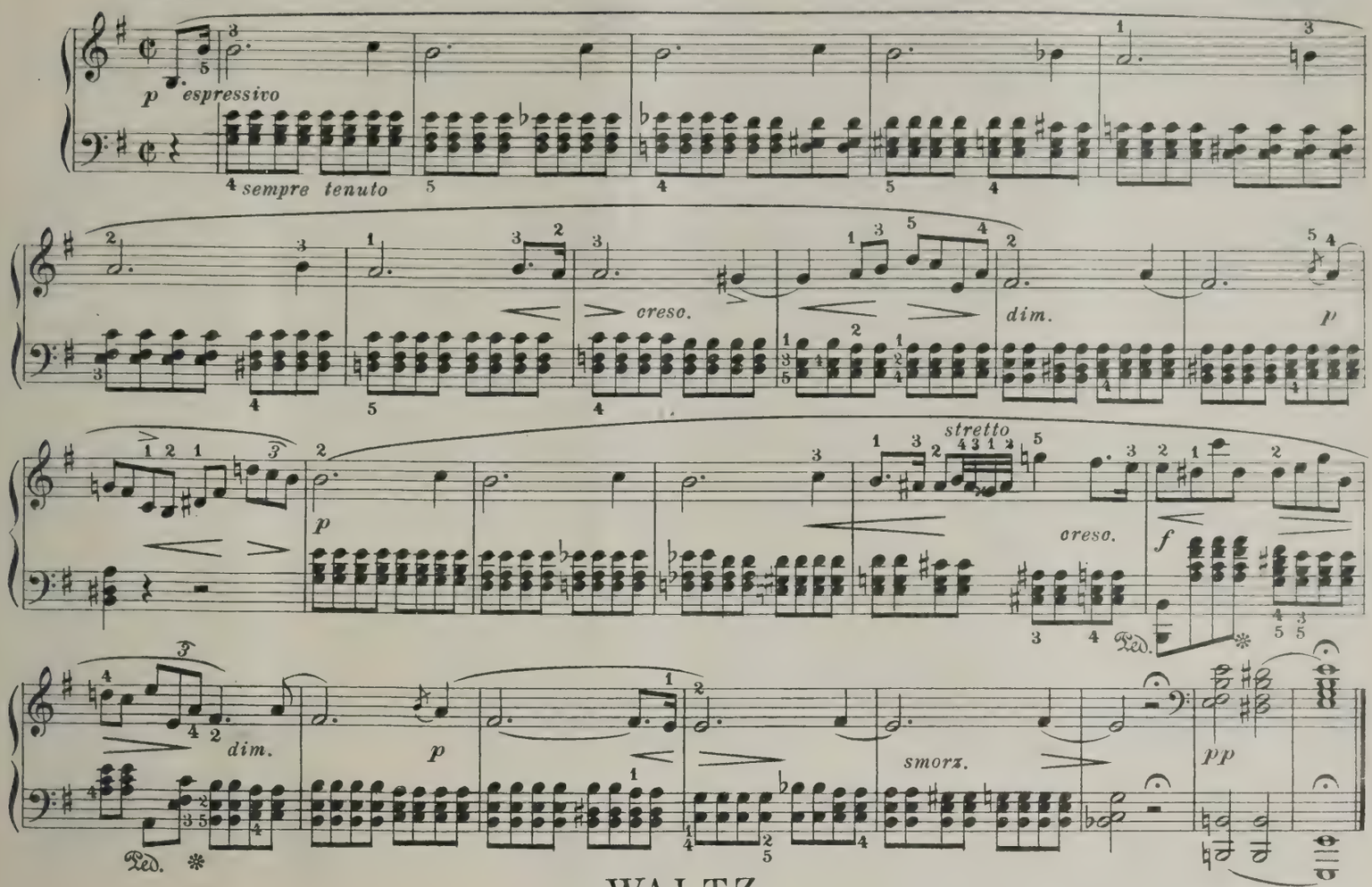
Richard Wagner, Whose Birthday Anniversary Occurs on May 22

PRÉLUDE

E Minor

FR. CHOPIN, Op. 28, No 4

Largo

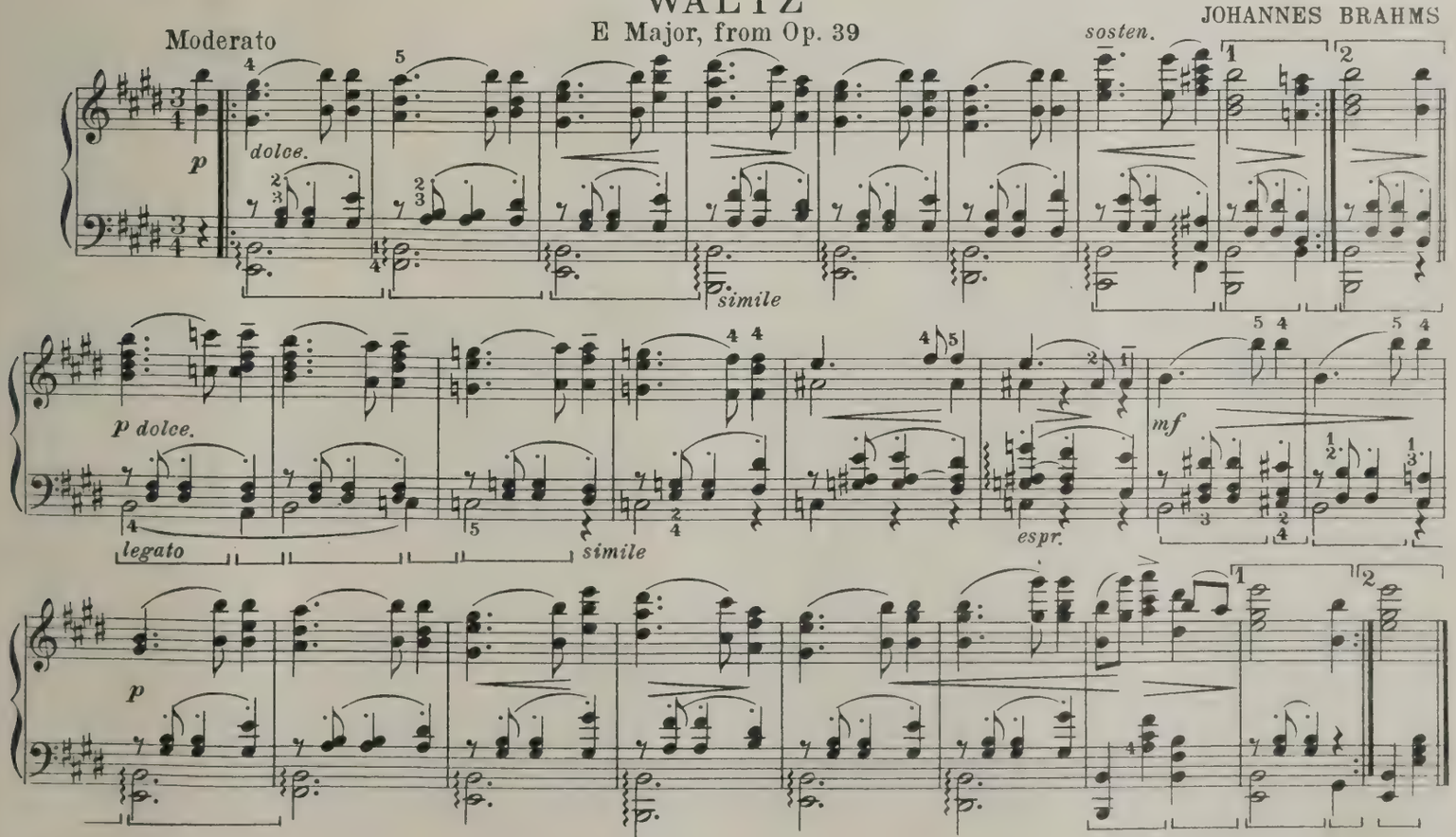


WALTZ

E Major, from Op. 39

JOHANNES BRAHMS

Moderato



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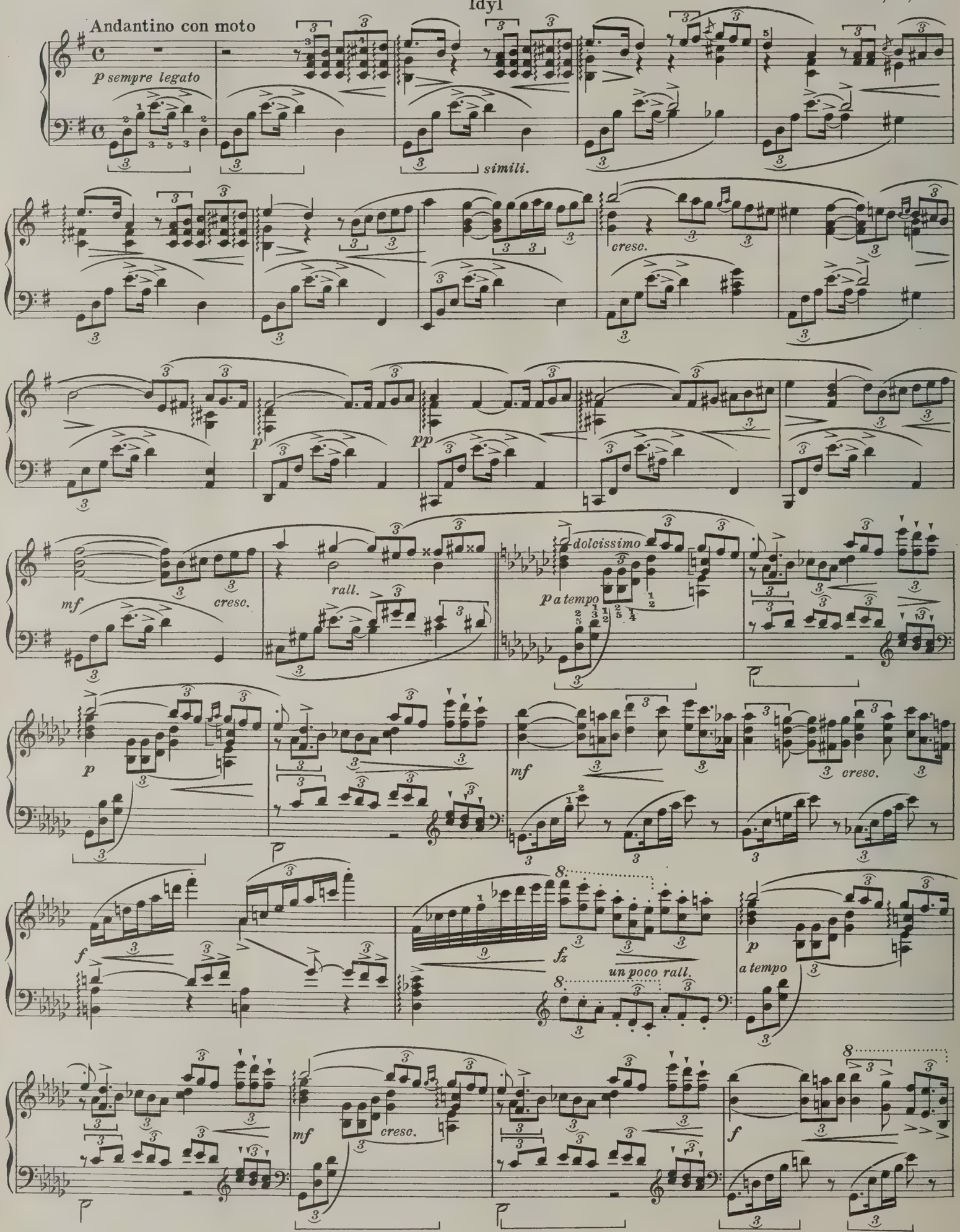
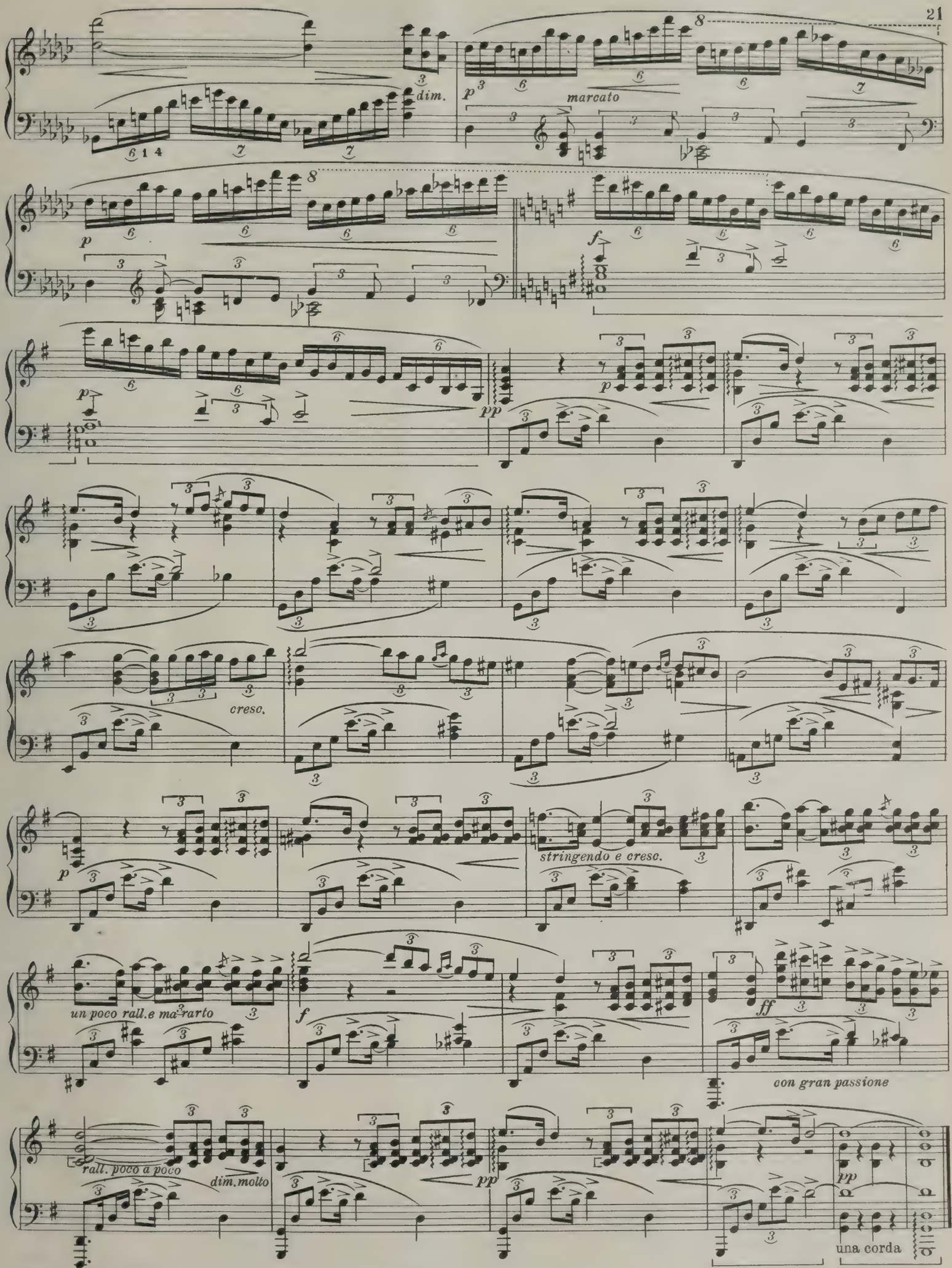
THE CALL OF THE WOODS

Idyl




dim.
p
marcato
p
f
p
pp
p
cresc.
p
stringendo e cresc.
un poco rall.e marcarto
f
ff
con gran passione
rall. poco a poco
dim.molto
pp
pp
una corda

LA MARSEILLAISE

National Anthem of France

ROUGET de L'ISLE

Tempo di marcia

1. A-rise, ye chil-dren of the na - tion, The day of glo-ry now is here! See the hosts of dark op-
2. With-in the tomb ourselves must en - ter, When all our old-est are at rest; We shall find their dust re-
3. That sa-cred love, the love of coun - try, Spurs on a-fresh our eag-er arms, And for con-quest and for

pres-sion, Their blood-stained banners rear, Their blood-stained banners rear; Do ye not heed? roar-ing the
pos-ing, Trace the vir-tues each pos-sest, Trace the vir-tues each pos-sest; Then, then shall we, jeal-ous of
free-dom, We dare the vast a-larms! We dare the vast a-larms! Speed-i-ly then, crown-ing he-

ty-rants go, Scat-ter-ing homes and peace; Our sons, our comrades face the foe, The wounds of war in-crease.
honour yet, Shrink not to share their grave, For pride, o'er-coming vain re-gret, A-veng-es still the brave!
ro-ic deed, Tri-umph shall lift each head, And our one flag fly proudly o'er The liv-ing and the dead!

To arms! Ye war-riors all! Your bold bat-tal-ions call! March

on, ye free, Death shall be ours Or glo-rious lib-er-ty. D.C.

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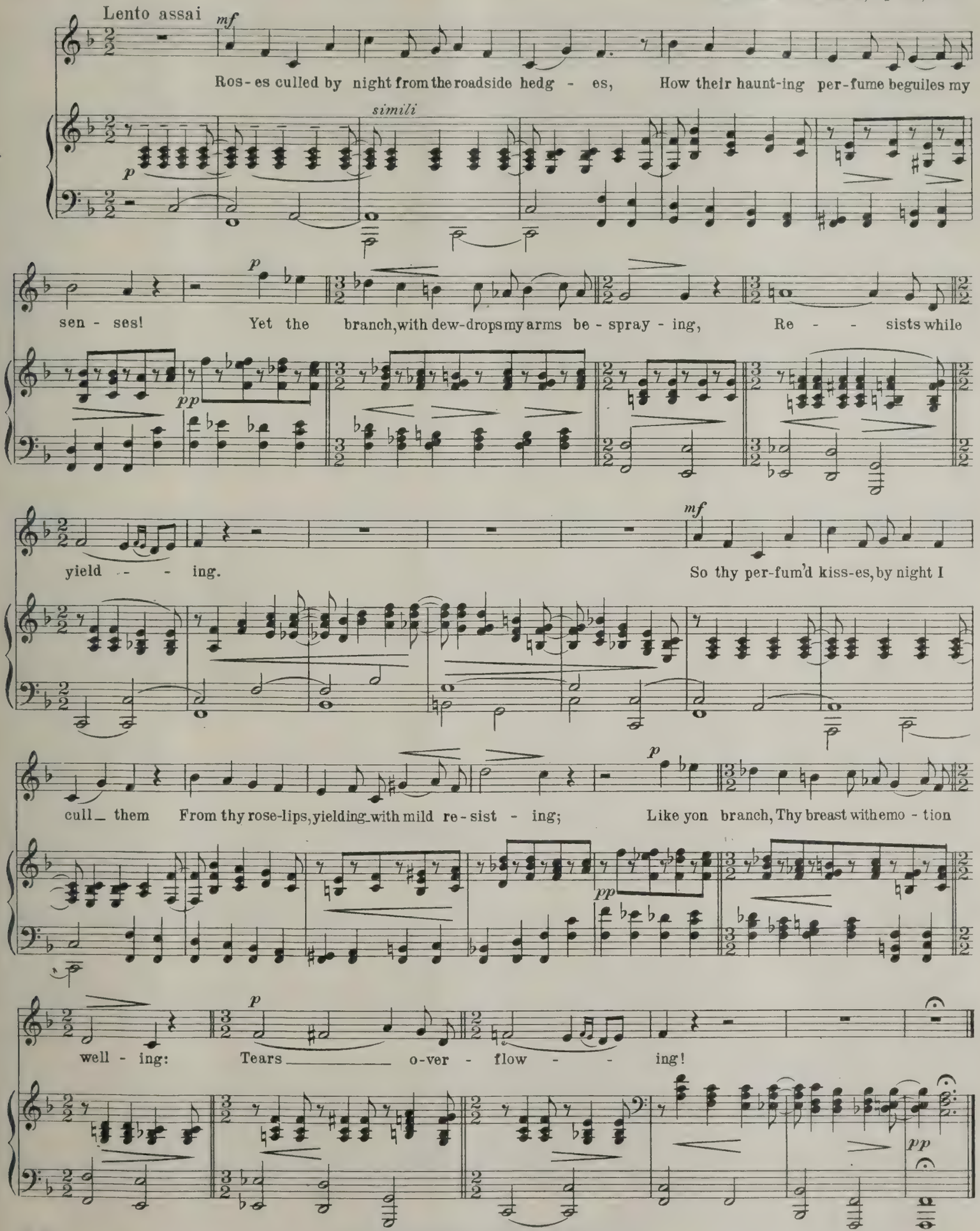
SAPPHIC ODE

HANS SCHMIDT

JOHANNES BRAHMS, Op. 94, No. 4


Lento assai
mf
Ros - es culled by night from the roadside hedg - es, How their haunt-ing per-fume beguiles my
simili
p
sen - ses! Yet the branch, with dew-drops my arms be - spray - ing, Re - - - sists while
pp
yield - - - ing. So thy per-fum'd kiss-es, by night I
mf
cull them From thy rose-lips, yielding with mild re - sist - ing; Like yon branch, Thy breast with emo - tion
p
pp
well - ing: Tears o-ver - flow - - - ing!
p
pp

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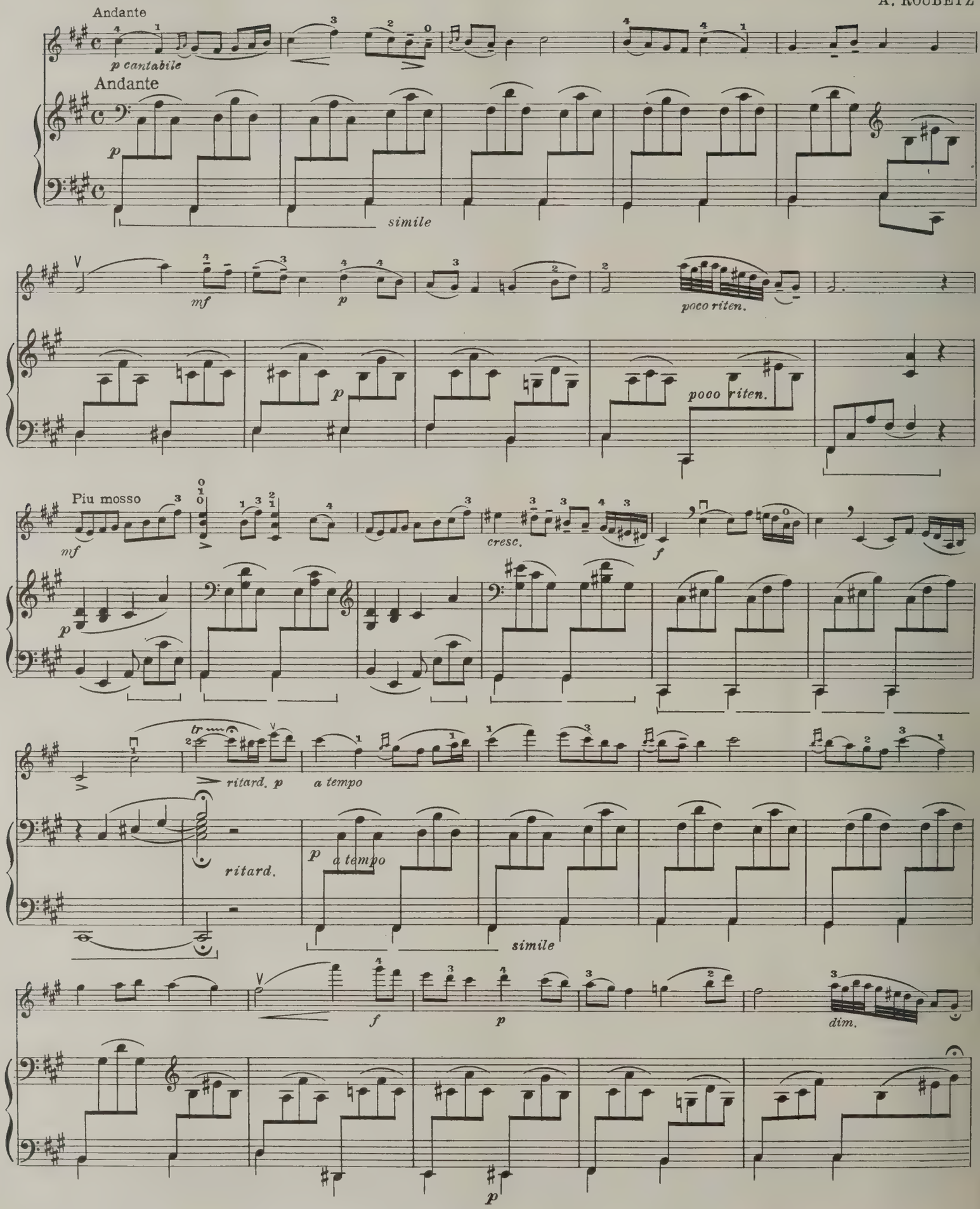
Violin and Piano

MEDITATION

A. ROUBETZ



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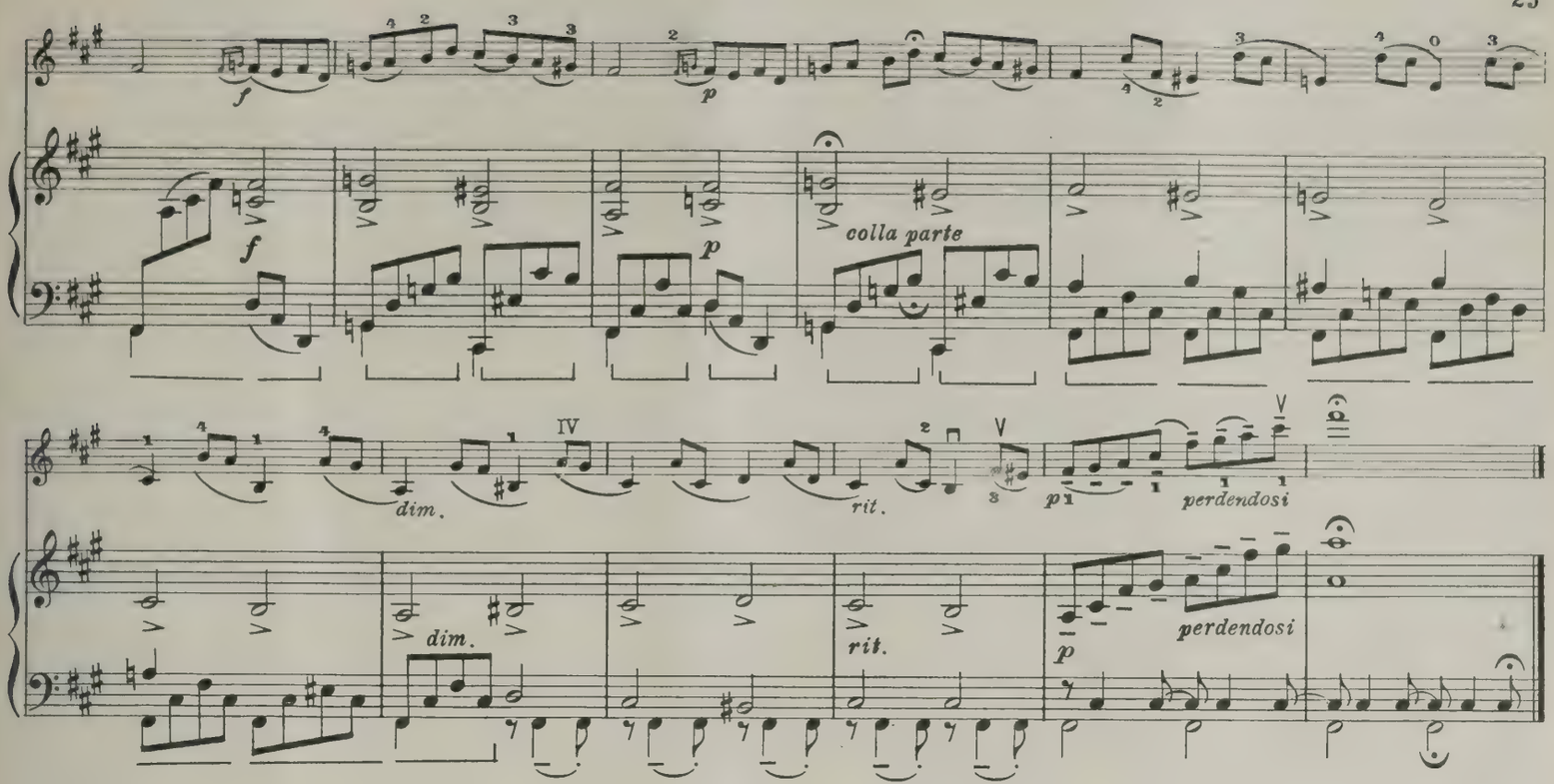
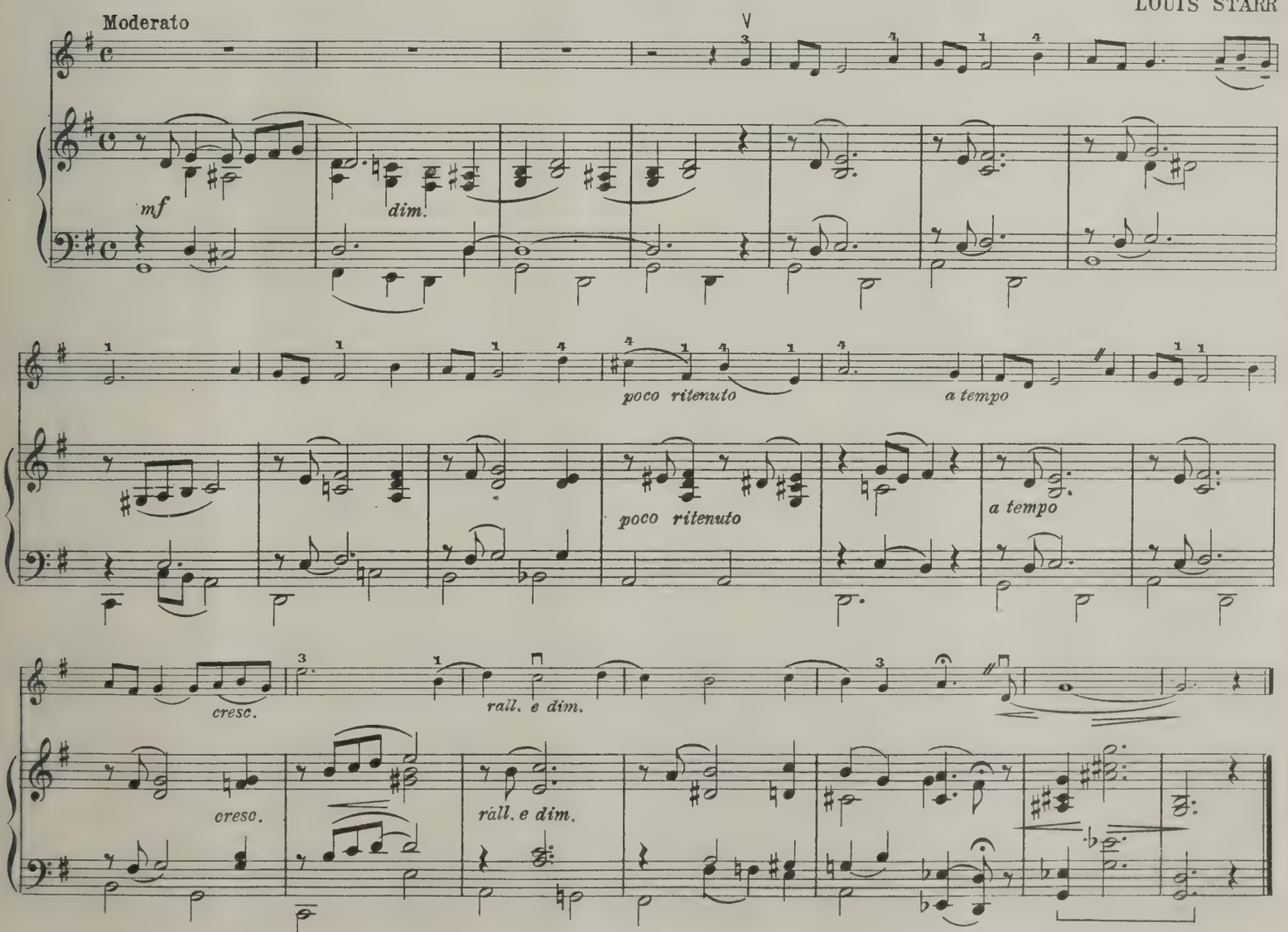


AVOWAL

LOUIS STARR



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THE SCISSORS GRINDER

MORTIMER WILSON

PRIMO

SECONDO Moderato comodo

Whirl-ing, whirr-ing, Swirl-ing, stirr - ing, Round and round my wheel goes purr - ing; Light-ly danc - ing,

Bright-ly glanc-ing, See the ros - y sparks go pranc-ing, Keen and tin - y, Sharp and shin-y, Humm-ing, turn-ing,

Strumm-ing, burn-ing, Fizz-ing, flash-ing, Whizzing, dash-ing, Flecks a - flit - ter, Specks a - glit - ter, If 'twere rust-y,

Dull or dust - y, You would nev - er find it trus - ty; Here's your fine sharp scis-sors la - dy, Now, good - day!

THE ANGELUS

PRIMO

Andante moderato

CH. GOUNOD

SECONDO

poco rit.

poco rit.

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Harriette Brower's Page for Pianists—

SHALL the Summer Be for Rest or for Preparation? Trying to Teach the Piano Without Reference to Technique—Inspirational Sidelights from Recent Recitals

HOW some of us look forward to the summer, we busy teachers of the piano! After a very full season we say to ourselves that we will take a good rest when lessons are over and done. After the June recitals our young pupils will probably flit away for an absence of several months, either to camps, to mountain or seashore. Why should not the teacher also live a lazy life, as a reward for all the strenuous work of the season?

There are doubtless many teachers who thus argue. But the more earnest teacher will surely be averse to spending all her vacation in rest and recreation. To her vacation time is far too precious to waste an hour in idleness. Each day is a pearl which she must guard carefully and make the most of. She looks forward to summer as the time when she may do all sorts of reading and study, which was not possible when she was fully occupied with lesson giving. There are so many books on music and kindred subjects she wants to take up; so much music to look over; her own playing to be taken up again, technique and répertoire to be polished and put in order and repair. Oh yes, there is plenty of congenial work to do, and she is happy to know she will soon have leisure for self-improvement.

Vacation time should also give the earnest teacher pause to consider the kind of work she has done during the year just past, and whether it really measures up to a high standard. Is she giving her pupils a really thorough foundation, a dependable technique, so they can build up a répertoire which they can perform with musical taste, understanding and style?

Fundamentals First

It seems to me the crying need in American music teaching is at the foundation point. With fundamental principles clearly defined and taught, progress is bound to be rapid and sure. Can you credit the statement that there are some teachers today, in the great musical city of New York, who do not believe in touching the subject of piano technique at all? Indeed, there are scores like that. I have a pupil now who has studied with one of these so-called "advanced" teachers for three years, but was never required to play a scale, arpeggio or one bit of technique in all that time! She has many pupils herself, but, of course, has nothing definite or practical to give them along this line.

What is the result of all the present day lack of definiteness? Just what anyone would expect. A whole generation of young players and teachers exhibiting the most hazy notions of what to teach and how to play. For if your foundation is wobbly and uncertain, your interpretation is bound to follow suit.

Let me illustrate again. The other day I attended a début recital in Aeolian Hall of a young pianist, said to be about sixteen. The boy was musical, had great natural ability, and surely loved music. Yet his finger equipment was weak and uncertain; his arms and back were stiff, so there was no freedom of movement or any conception of relaxed arm weight and freedom. It is a pity such a talent could not have had the right training from the start; if he goes farther he will have much to unlearn.

Therefore, in the name of common sense, if you feel uncertain of your ability to lay a good foundation for your students, get some expert help on this very thing during the coming summer. I can speak feelingly on this vital subject, for teachers and players come to me from various parts of the country for just this help. Sometimes they are in a deplorable condition, technically and musically. After a period of study, during which their eyes are opened, they go back to their fields rejoicing to have found at last something definite to teach. I, too, am happy to have opened the way for them.

Concerts for Students

We have tried to show, on one or two occasions, that while the student is passing through the early formative period, attendance at many piano recitals may not be wise, for the reason that he may copy the mannerisms, attitudes or peculiarities of the artist, which are opposed to what he is being taught. But there are other concerts to hear which may do the young student a world of good.

First of all are the orchestral concerts, from which one can gain such valuable knowledge of great works in this form. The student should never lose an opportunity to attend these, for which students' tickets are generally greatly reduced in price. When such concerts are not available, there are violin or song recitals. Many piano students turn away from such recitals with indifference, even when tickets are offered them. They say they are not interested in either of these forms of music. But they should be—or learn to be. I earnestly advise music students to hear as much good singing and violin playing as possible, and thus broaden their outlook. More advanced players and teachers ought to hear great artists of their instruments, as well as good music of all kinds. Consider such opportunities as means of study and growth. We all need these helps to advancement and growth.

Lessons from the Current Piano Recitals

More than half the past month has been devoted to violin recitals in our concert halls, while the number of recitals of piano music has fallen off. But they have made up in quality what was lacking in quantity. We have heard some very great piano playing, of a kind which was both educational and instructive as well as delightful to listen to. When we mention such names as Friedman, Bachaus, Rosenthal, Hutcheson, Schelling, Powell and a couple more, we have named shining lights in the musical firmament. And while we know that one star differeth from another in glory, yet we rejoice that all these, though great, are each different, the one from the other. This fact is one of the reasons why artistic performance on any instrument is wonderful. For while there may be many players, no two need be exactly alike as to touch, tone and interpretation. And we can enjoy them all,

Ernest Hutcheson, Heard in Recital Last Month

taking the good from each, as the honey bee draws sweetness from various fair flowers.

Ignatz Friedman opened the month with an interesting program which ranged from Bach-Tausig, Toccata and Fuga D Minor, to Strauss-Godowsky "Artist's Life." Midway in the list came a fine performance of Schumann's Carneval. Artists seem to have a special fondness for the lovely Schumann work this season; any number of them have played it. With what consummate ease and skill the Polish artist does everything. He seems merely to draw his fingers over the keys with the lightest possible touch, and the effect he desires is produced. Of course, Friedmann had to add many encores.

John Powell can always be depended on to offer an unusual list. This time, after playing Beethoven's Sonata Op. 31, No. 3, and the ever-present Carneval of Schumann, he brought forward three works by Americans, namely, a set of five pieces by George Harris, the well known singer, which he calls "Moods"; a Chaconne by Bassett Hough, and Dr. D. G. Mason's "Birthday Waltzes," ten in number. All these interested the audience on first hearing. Perhaps the last set pleased it most. The waltzes remind one a little of Godowsky's set of thirty pieces in waltz rhythm, and are bright and full of gaiety.

The recital of Ernest Schelling was given in conjunction with the Duo-Art. However, two-thirds of the program was played by him without assistance, namely, Bach Organ Fugue in C Minor, transcribed by Blanchet; Chopin, Nocturne Op. 62, and Polonaise in A Major, and three Spanish Dances by Granados. With the reproducing piano came his own Suite Fantastique, which he accompanied on a second piano. Then, to close, there was a remarkable performance of Liszt's Tenth Rhapsody, in which the artist vied with his "double" to see which could make more beautiful trills and *glissandos*. It was scarcely possible to distinguish between them.

A little later Bachaus gave his "third and last" recital of the season. Each time this artist plays he seems greater in spirit than ever before. Others have moods, different at different times; he is always at his best—at perfection. Students should learn the secrets of relaxation and arm weight by watching and listening to Bachaus. His tone is liquid and beautiful because he relaxes at the right time and in the right way. His technique is enormous; so is his répertoire. On this program were: Beethoven, Sonata Op. 109; a number of Chopin Etudes and the lovely Fantaisie Op. 49, the Saint-Saëns Valse Étude, and Liszt "Don Juan" Fantaisie, besides many encores.

Another pianist who has the technical and emotional in just balance, is Ernest Hutcheson. A thoroughly sane and satisfying artist. His playing of the great Bach Chaconne was thoughtful, expressive and full of varied tone color. The interpretation of the beautiful Prelude, Aria and Finale of César Franck was introspective and in just the right *stimmung* for the music. After these came a delightful group of Brahms. Why do we not hear more of the music of the Hamburg master? It is worth all the ultra-modern stuff in the world, especially when it is interpreted with such insight and understanding. There were many favorite pieces added as encores.

It is a number of years since Sigismond Stojowski has appeared in New York recital. But at last he broke a long silence and gave an interesting program, starting with Beethoven, Op. 111, adding two Schubert bits before the Carneval of Schumann. In these he exhibited a verve, sweep and tonal balance which proved his artistic powers. A group of his own compositions came next. The shorter pieces found much favor, the Mazourka being repeated. Two pieces by Paderewski and two by Chopin closed the list.

An unusual program—that of Frank Watson—should be noted. Mr. Watson, of Boston, made his début at the end of the month. His program opened with MacDowell's Sonata Eroica; then followed the Haydn F Minor Variations, after which came Paderewski's Sonata in E Flat Minor, Op. 21. Both these sonatas are almost never heard, which applies especially to the Paderewski work. It is good when an American pianist performs music by our own

MacDowell; we should have the opportunity to hear his works oftener.

Moriz Rosenthal gave his third and final recital in the last days of March. The occasion was a triumph for the artist, who proved his mastery over the emotional and poetical content of the music.

His unusual program began with Schubert's Fantaisie, Op. 78. We listened to a new creation of a familar but seldom heard work. It was a marvel of beautiful tone shading, nuance, accent, with every measure filled with the spirit of poetry and romance. If Rosenthal had never played another composition but this, such a performance would stamp him as a master of the highest rank. The Fantaisie contains four parts, one of which is the familiar Menuetto in B Minor. After this came Schumann's Etudes Symphoniques, then a group of Chopin, beginning with the lovely Prelude, Op. 45, and ended with the Liszt Spanish Rhapsodie.

On the same afternoon Oliver Denton gave his annual recital in another hall. He offered an interesting program which he interpreted in a straightforward, musicianly fashion, which pleased his listeners.

Heard at the MacDowell Club

The Music Committee of the MacDowell Club, John Mokrejs, chairman, offered on the evening of March 30 a program of music for two pianos, excellently performed by Olga Barabini and Arthur Loesser. The three works presented were Bach, Concerto in C Minor; Reinecke, Improvisation on a Gavotte by Gluck, and the Max Reger Variations and Fugue, on a theme of Beethoven, Op. 86.

From a Mauch Chunk Teacher

One of our young teachers, Mabel Loeser, who is doing good work in Mauch Chunk, Pa., writes:

"Since the piano is the universal instrument, there should be, it seems to me, a universal system of technique.

"There are many instruction books published, containing definitions of notation and various exercises, ranging from whole and half notes to more difficult combinations, which the average child learns without any knowledge of touch or true foundational principles.

"I feel that today we are no longer in the instruction-book period. Definite principles underlying touch, tone and technique ought to be given to children when they begin to take lessons.

"As we are approaching the observance of Music Week throughout the country would it not be appropriate to consider the life work of A. K. Virgil, who as teacher and writer contributed so greatly to the development of the art of piano technique, by formulating rules and exercises for (1) Concentration, (2) Forming and Shaping Hands, (3) Principles of Scale, Chord and Arpeggio Playing and (4) Varieties of Rhythm. These principles applied to pieces, render the playing artistic, expressive and prove the piano has a soul.

"This great man's text books are monuments of wisdom and skill. To my mind they should be honored as an authorized standard of technical instruction in the art of piano playing."

New Boris Levenson Compositions

Boris Levenson, the composer, recently completed a lyric poem, "Dreams," for violin and piano, published by G. Schirmer, Inc. His annual concert will take place in Chalif Hall, New York, on the evening of May 11, when he will have the assistance of Helene Adler, soprano, Fleeda Alberti, contralto, Vladimir Dubinsky, 'cellist and Josef Adler, pianist.

At the Washington Heights Musical Club

Recent recitals given by members of the Washington Heights Musical Club, in New York, included a program on March 18, given by Marguerite Baiz, soprano, assisted by Lawrence Goldman, violinist, two amateur musicians who gave much pleasure by their interpretations; a joint recital on March 16, given by Flora Adler, harpist and La Var Jenson, pianist, one of the best of the many intimate recitals given by the organization this season; and a joint recital on March 18, by Edna Minor, violinist and Margaret Kellmer, soprano, both of whom were heartily applauded. On April 8 the club members were entertained by a recital of songs and arias presented by Freda Benneche, a soprano well known in New York professional circles.

Artist Pupil of Maurice Matteson Appears

Maurice Matteson, the well known teacher of singing of Columbia, S. C., presented his artist-pupil, Mrs. Percy Crown, soprano, in a recital on April 3, the first in a series of spring recitals to be given at the Matteson studios. Local critics record enthusiastic praise for the voice and singing method of Mrs. Crown, who was heard in a program that included Italian, French and English songs. Nell V. Mellichamp gave artistic support at the piano.

Elaine Horton in Recital

At the studio of Percy Rector Stephens, the New York vocal teacher, Elaine Horton, contralto, gave an interesting program of songs on the evening of March 31. Miss Horton sang old Italian airs, modern songs by Strauss, Grieg, Duparc, Rachmaninoff and D'Ambrosia, and numbers by the Americans, J. Paul Kursteiner, H. T. Burleigh and Charles Huerter. Lee Cronican was the accompanist.

Frederic Warren's Summer Session

One of New York's foremost teachers of singing, Frederic Warren, announces that he will remain in the city through June, July and August to conduct private and class lessons in the elements of tone production, diction and style, and causes of vocal fatigue. Although Mr. Warren is a native American, he brings to his work years of experience in the principal studios of Europe, including those of William Shakespeare, Alberto Randegger, Jules Granier, Giovanni Sbriglia and Jean de Reszke. Mr. Warren is recognized by vocal teachers in many parts of the country as an authority on all matters pertaining to the teaching and study of the voice and much of his time will be taken this summer by teachers who will consult with him regarding their individual problems.

Whitney Tew to Sing Abroad

Whitney Tew, baritone and teacher of voice, will give two recitals in May and one in June at Wigmore Hall, London, to the accompaniment of the Snow String Quartet.

Vocal Coach

Some of those who have and are now coaching with Mr. Hageman are: Frances Alda, Pasquali Amato, Paul Althouse, Alessandro Bonci, Lucca Botta Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Rafealo Diaz, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Alice Gentle, Orville Harrold, W. W. Hinshaw, Frieda Hempel, Louise Homer, H. Jadlowker, Mary Kent, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Mason, Hara Onuki, Margaret Ober, Marie Rappold, Marcia Van Dresser, Riccardo Martin, Giovanni Martinelli, Anna Roselle, Basil Ruysdael, Antonio Scotti, Johannes Sembach, Reinald Werrenrath, etc.

RICHARD HAGEMAN

Accompanist

Mr. Hageman has accompanied the following artists: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julian Claussen, Emmy Destinn, Lois Ewell, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Masson, Claudia Muzio, Nina Morgana, Marie Rappold, Leonora Sparkes, Marie Sundelius, Evelyn Scotney, Pasquale Amato, Mischa Elman, Orville Harrold, Herman Jadlowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efrem Zimbalist, etc.

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The Experience of a Teacher Who Had to Delude Both Pupil and Mother in Order to Get Results—Five-finger Exercises in a Sugar-coated Pill

By KATHERINE L. REYNOLDS

A MOTHER said to me recently: "I am so pleased with Billy's remarkable progress in the short time he has studied with you. Only nine months ago he knew absolutely nothing of the piano and his inability to carry a tune was distressing. Now he plays really beautifully and his ear is surprisingly good. But I do not hear him practising five-finger exercises as I was made to do. I believe this is a fundamental which should not be overlooked and I must ask you to insist on his devoting plenty of time to it next term. I believe he should be thoroughly drilled in these exercises, practising them over and over, many times. I also believe he should have an entire year of nothing but technique. You may think me insistent, but I feel that pieces spoil a child for hard work."

Perhaps the expression on my face alarmed her, for she hastened to say, "Of course, he will not like it, but (sententiously) a child must learn to do the disagreeable tasks. The study of music must not be made effortless for children."

Now I was very fond of Billy. We had had many happy half-hours working things out together, he *was* playing "really beautifully," and I wanted to keep him. So I did not answer this dictatorial mother as I was sorely tempted to. It was so spontaneous and would have been so easy to unleash the quick reply: "I am sorry, Mrs. Blank, but you will have to find another teacher to carry out your ideas in regard to Billy's musical training. I must use methods which seem to me best." It was much harder to swallow my resentment and indignation and to explain just why Billy had made "remarkable progress."

The eager little soul had struggled on "five-finger" exercises with all his might and main and never guessed he was doing it! For instance, in order to conquer his weak fourth fingers he had patiently put them through a series of gymnastics in various keys. We had invented games for them—such as "Chickadee!" (e, f, e) with one hand answered by "Chickadee!" with the other hand, Billy enthusiastically and with a knowing air listening for lameness and unevenness and "mending" in all sorts of ways until the mordant would become clear and rapid whether started on the third finger or on the fourth. Consequently the runs in his "pieces" were clear-cut and pearl-like, with an entire absence of the flabbiness which results when the outside of the hand is weak. Billy had done more really intensive technique in his nine months than an average pupil does in two years, and the supreme humor of the whole thing was that I fooled him utterly. He never suspected.

Didn't Know He Was Practising Scales

Scales? When his mother, a bridge-player and club-woman much too busy to pay real attention to his work, asked Billy whether he faithfully practised scales, he said, "Some." Some? Humph! She had vivid recollections of her own tender years when she drudged and drummed scales, and she was certain her boy was not being put through a sufficiently difficult method. Now, Billy had mastered the "scale pattern," with great fun transposing it into different keys, with still greater fun changing from very slow rhythm to two's and triplets and then, most fun of all, playing them in contrary motion to make those lazy thumbs "scoot under to their basses"—like baseball players. But he never dreamed he was practising scales.

This all carefully explained to Mrs. Blank, a comprehending light broke upon her. "Oh," she said, "now I understand"; and being a very intelligent woman she began to put two and two together, asking many questions and revealing her qualms and doubts. She remembered that she had called at the studio for Billy several times and not once did he seem to be "taking" a piano lesson. The first time he was actually sitting across the room, with his back to the piano—writing something! Another time he was capering about, clapping his hands and shouting. A third time she found him singing. *Why* was he singing? She was paying for piano lessons —not for vocal instruction. And yet—and yet she had complimented me on Billy's "remarkable progress" and had just seen the admiration he elicited when, before an audience of several hundred, he had played *from memory* this little group:

The Bogie Man.....Swift
The Ghost in the Chimney..Kullak
The Happy Farmer....Schumann
The Bird's Nest.....Schmoll

He had given them with fine delicacy and shading, the coloring and phrasing showing that his imagination was keenly at work and that his "tools" (fingers) with which to express himself were entirely under control. This was in June, and the previous October he could not have found middle C.

Once she found him "sitting across the room with his back to the piano—writing." Dear lady, he was taking dictation. Of course, that could mean nothing to her but to the boy it was a wonderful day when he could write what I played. At each lesson we had devoted a few minutes to ear training,—that is, singing intervals, recognizing them when played, later writing the melodies as I made them up, a difficult feat for some musicians. And this little chap was supposed to be tone deaf! Of course his mother was paying for piano lessons, as she said, but we now understand that a child must use his natural instrument (the voice) in conjunction with whatever instrument his little fingers are learning. The ability to sing intervals is in itself a tremendous help, making for a keen ear and keen discrimination.

Capering About, Clapping His Hands

Another time he was "capering about, clapping his hands." Yea, doubtless she was almost more shocked to find his dignified teacher "capering" with him. At the particular moment Billy happened to be working out a difficult double dot measure in a piece. After mastering it with hands and feet while "capering," he was able instantly to put it into effect at the keyboard—when I allowed him to. I had Billy so deluded he thought it a privilege to play things at the keyboard!

Never before had I had the opportunity to explain my system to Billy's mother, who seemed to be always in a hurry. But this day, after the recital she was so bewildered that of her own accord she talked it all out, her doubts and misgivings, for she could not reconcile my apparently haphazard way of teaching with the wonderful results. She became my firm supporter and her small son is still training his ten little digits in blissful ignorance that he is practising "five-finger" exercises.

It is an antiquated notion which holds that children must hate practising and find in it only dull monotony. Modern teaching says children must love what they are doing in music or never will they play artistically and with imagination. We know that the child must have a mental picture of what he wants to convey to his audience. The piece should mean something real, something vital, to him. Before Billy commenced to study Schumann's "The Happy Farmer" I played it for him while he marched up and down the room, casting imaginary grain with a broad, sweeping movement and humming the tune, accenting with voice and foot the strong beats. How impatient he was for the day when he could play it for me and keep the time while I made the sowing movements! I could but be amused at his desperate attempts to maintain exact rhythm for fear I would have to pause in my sowing and tramping.

In practising "The Bird's Nest" this little boy had the gay, cheeping, twittering birds always in mind, with the proud father bird near by, often trilling and making ecstatic runs. I would play the baby birds' part. Billy would have his hands ready to come in immediately with the father bird's song. Then we would reverse the process. Then I would make him join these groups himself, merging from one to the other. A jump of an octave was sometimes difficult to negotiate. Surprise on my part—"Why, where is the father bird? Next time you bring me this, have him come in with his song right on time, or his birdlings will think someone has shot him." Through ways like this we mended the time.

In Kullak's "Ghost," Billy would act out the ghost, peering about, in imagination, threatening the children as they sat happily by the fire singing their evening song, scattering them in a panic. He was eager to learn it so that *he* could play it for me to act. Alas! It took him three months to get it, but he was always keen about it. Swift's "Bogie Man" had been acted and thrilled over early in the year. Then the two were gleefully worked up, in the expectation of a hair-raising effect on the audience.

The cultivation of the ear, the sense of rhythm, finger control, all must be secured to the pupil by other means than drudgery and quite apart from "pieces," which then to the child are a joyous means of self-expression.

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A Morning in the Studio of a Noted Singing Teacher

Some Random Notes on a Series of Vocal Lessons Given by Oscar Saenger

OFTEN one hears it said of successful teachers of singing—usually by those who are less successful—"No wonder he turns out good singers; they go to him after others have done all the ground work!"

While it is undoubtedly true that the studio of an instructor of established reputation attracts many pupils of advanced training, searching for the so-called "finishing touches," it is equally certain that no teacher can through years of persistent professional work build a substantial reputation and maintain it purely on the strength of these so-called finishing touches.

The singer's art, like the oft-quoted chain, is as near to perfection as it weakest link, and the weak links are usually to be found in the very fundamentals of voice production.

All of which is apropos to an invitation extended to me the other day by Oscar Saenger. "Come to my studio," he said. "Make yourself comfortable and hear the work done by the pupils as they take their lessons. It may interest you."

One by one the young students came in at their appointed half-hour. The schedule was a full one. No moment was lost in needless preliminaries. Everything was business-like, and yet—human. It reminded me of so many patients coming before an understanding physician who seemed to know just what their troubles were and just what to prescribe for each. No two were advised with a set plan alike. Each voice presented its own individual problems. Fifteen minutes of arpeggios were followed by an equal period of song singing.

It would require a combination phonograph recorder and motion picture camera to give a really satisfactory report of these interesting lessons. Lacking more convincing reportorial devices, I must content myself by recording rather fragmentary bits of advice as I heard them.

"Leaning on the Tone"

"Lean on the tone—legato, please! Not choppy; there, that is better. Open the throat—you do not seem to understand. A perfectly loose jaw, a loose tongue, flexible soft palate; open the nasal passages, the nostrils; now a slight sensation of yawning and you give your soft palate its proper position."

Again—"Now face the mirror as you sing; you may deceive your ear but not your eye; E flat and F are the most important tones in your voice—work them from up—down; in a descending passage think always straight ahead, not of coming down."

Another interruption: "Your breathing, please; you must think of it; breathing for singers is a technique which must be acquired.

"It is all wrong to say, 'Just breathe naturally.' Quite true, a new-born baby does breathe correctly, but from the moment of its birth it begins to take on bad breathing habits; and it isn't merely a question of knowing diaphragmatic action, you must be able to command it; you must know the muscular action that accompanies breathing."

Again: "Show your teeth! There, your voice brightens five times over; that is better. Now for the song. Ah! 'Depuis le Jour.' Don't look at the accompanist; imagine that you are singing a $250 engagement. Give at least that value in what you do. No, don't push the tone—spin it, pull it; that is better."

Overcoming the Throat Tone

Now comes a pupil with a tendency toward the throat tone. "Let me explain," began Mr. Saenger. "You are keeping your tongue rigid; you are contracting your throat muscles and your larynx is held too high. When you practise follow this plan: keep the tongue perfectly relaxed; permit the tip to rest lightly against the back of the teeth. Then open the throat as though you were yawning gently and sing very softly. Soon you feel the difference and your tone will show it."

One admonition that was often repeated was "Open the throat!" Here apparently lies the student's greatest difficulty. "The trouble is we think we open our throats and do not do it at all," commented Mr. Saenger. "The larynx must be left uncramped, unhindered to do its work, which it will do if not disturbed by tension in its neighborhood. There must be no consciousness about this process. Your thoughts should be directed to the breathing, which is below the throat, and to resonance and pronunciation, which are above it."

Here are recorded only random snatches of a morning crowded with vocal experience and philosophy. The tremendous vitality of the man, his uncanny alertness to every flaw, every tendency toward deviation from the straight and narrow path of voice righteousness were amazing. I have often heard it said that personality is a vital thing with voice teachers. It enables them to make their guidance more convincing to the students and transforms the mood of the lesson into a period of inspiration that is bound to win a favorable reaction. With Mr. Saenger this is truly the case. But how he manages to keep his vitality and alertness so continuously contagious is a matter which perhaps he alone can explain. P. K.

On Studying the Student's Individuality

By C. R. Horrocks

MANY teachers possess all the necessary knowledge, methodical ability, and charm of manner, and yet fail to obtain good results because they overlook altogether the consideration that each pupil has a particular personality, a temperament, and tastes peculiar to himself.

"Begin then" says Rousseau, "by more carefully studying your pupils, for most certainly you know nothing at all about them." Your thought must be: "Here is a mind. How can I influence it?"

You must know something of minds in general and of each one in particular. Without such knowledge you are only half equipped. Your aim is to direct a pupil's attention to the right thing. Inattention is simply attention in the wrong direction. You are failing to interest your pupil. Learning demands attention and attention demands interest. You are responsible for this latter. The longer the brain works the greater is the drag on the mental power. You must not allow your pupil to realize that he is working. His interest must be spontaneous. Then it is that you will obtain satisfactory results.

Spontaneous attention may be obtained by

1. Change or variation of subject.
2. Vivid contrast of subjects.
3. Association of ideas by (a) similarity, (b) contiguity, (c) contrast.
4. The use of analogy.
5. Known to unknown. Simple to complex. Concrete before abstract.

Also by remembering the child's instinctive.

6. Love of play.
7. Inquisitiveness.
8. Sense of ownership.

Study the free natural manifestations of each child. What aspects of your teaching interest him most? Is the interest whole-hearted and long retained? These latter points may be gauged by (a) Facial expression, (b) concentration, (c) perseverance.

The tremendous importance of all the above points cannot be overestimated. Study each pupil individually. Know his talent, perseverance, enthusiasm, interest, taste, power of concentration, and so forth.

What are his possibilities: his good and his bad points? Study the working of his mind by his actions. Why does he commit certain faults? On your observations all his work is based. Adapt your method and yourself to your pupil and not the pupil to your method. The matter is not, "What shall I teach the pupil?" but "What is the pupil able to learn?" Learn to sympathize with your pupil's difficulties. Place yourself in the same sphere of thought and plan your method accordingly. If your pupil has any particular forte, encourage it and provide suitable material for its ultimate development.—From *Guide to Teaching the Piano.*

De Pachmann quite modestly calls himself "the greatest pianist in the world," and impudently declares that both Hofmann and Rachmaninoff are "third-rate pianists." That de Pachmann has made a name for himself as an exquisite performer of small pieces cannot be denied, but where is the big sweep, the gigantic power, the colossal brain of a great pianist such as Liszt (with whom he so discreetly (?) compares himself) or a Rubinstein of olden days—of a Hofmann, a Busoni, or a Rachmaninoff of today—where the superb musicianship of a Harold Bauer or a Gabrilowitsch?—*Ethel Leginska.*

Because orchestras are not perfect, or are perfect very rarely, the conductor remains indispensable. For this reason, under the best conditions, we have to tolerate him; under less satisfying conditions he becomes necessary because his absence would mean absolute chaos.—*Arthur L. Salmon in the London Musical Times.*

Regarding the Music in This Month's Issue

Prelude, E minor, Op. 28, No. 4. *By* F. Chopin.

Of great value to every piano student is this poetic fragment by the composer who in all its history most nearly penetrated to the soul of the piano. The material is simplicity to an extreme, a sustained melodic line largely built on a motive of two tones, and an accompaniment of detached but sustained chords which weaves a background of harmonic color. In it are compressed the aspirations of a race. The doubling up by means of the two changes to a measure and the omission of certain chords in recapitulation, fill the second half with an intensity that one would not think within the capabilities of such meagre material. A relaxed weight touch is required in both hands.

Waltz, E major, from Op. 39. *By* J. Brahms.

This is another of the set of waltzes from which was taken the A-flat waltz which violinists have been making popular of late. It is distinctly in the piano idiom, and should be welcomed by every pianist who is unacquainted with the entire set. Brahms played with a quiet and expanded hand, avoiding mannerisms of every sort. A pianist with such a technic will find Brahms's music extremely congenial. These waltzes were originally composed to order, we believe, for an English publisher as four-hand pieces for piano, although they are mostly used in the two-hand form which bears all the earmarks of having been so arranged by Brahms. This accounts, however, for the fact that they are so seldom mentioned in lists purporting to represent his entire piano works.

Call of the Woods. By C. Rybner.

This piece is representative of the better sort of salon piece, combined with elements which make it profitable as a study piece. Dr. Rybner was at one time a student of Liszt and for a long period was professor of music at Columbia University. There are touches in this earlier composition by Dr. Rybner which suggest the melodic frankness of Gade, with a Mendelssohnian figurated accompaniment. It is an effective student piece without being difficult. In fact, it is less so than it appears at a glance to be.

The Marseillaise. By Roget de Lisle.

This month brings also the anniversary of a famous song, one that sprang into existence amid war's turmoil and in peace has remained the perfect expression of a nation's aspiration. La Marseillaise, a song which stirs to its depths the heart of a French patriot, is also one of the world's greatest melodies. The text is given here in an English lyric version.

Sapphic Ode. By J. Brahms.

The month of May records an anniversary of the birth of Johannes Brahms, the last and in one sense, perhaps the greatest of the classic composers. He completed Hans Von Bulow's oft-quoted Trinity, the three B's, which consisted of Bach, Beethoven and Brahms. It is fitting to celebrate this anniversary with one of his finest songs. *A Sapphic Ode.* This is one of the immortal songs of all time, and shall long remain a model of perfection as to form and technical detail. It was originally for a very low voice, but the version here given is in a medium key, more suitable to the average voice. The original text is replete with those idiomatic subtleties that are untranslatable, particularly where rhythm, accent and even rhyme are fixed in advance. Advocates of "singing in English" have professed to prefer rhythmic blank verse which conveys a complete picture, to rhymed verse, wherein meaning is sacrificed to form. If so, they have an opportunity to cherish this version of the Hans Schmidt text, which, since none of the existing translations seems satisfactory, is written to their specifications.

Meditation. By Roubetz.

A melody of great charm, but of simple material, by a lesser known Russian composer, is the month's offering to the violinists. It has proven itself very effective for a variety of occasions, and is also an excellent item for study.

Meditation, "Sous La Feullée." *By* Fr. Thomé.

A strongly rhythmic melody that long has been a favorite simple parlor piece for young pianists is here enhanced in charm as an organ transcription. It will be found suitable for any cheerful occasion, either sacred or secular.

Scizzors Grinder, The. By M. Wilson.

Angelus, The. By Ch. Gounod.

The youngest student has his very own page in this month's Musician, with two piano duets in which his part is written on a single staff. The first duet is largely for hands singly, while the second is written for hands together. Angelus in this case means "the vesper chimes," and the *primo* part should be in imitation of the tinkle of small bells.

"The Beggar on Horseback"

In the history of Broadway theatrical productions of the better type it has not happened frequently that the incidental music played attracted more than just polite attention. The exception to the rule again affects the work of one of the most popular of American composers, Deems Taylor. The pantomime music written by Mr. Taylor for "The Beggar on Horseback" (in the second act) for the Marc Connelly, George Kaufman play, produced by Winthrop Ames at the Broadhurst Theater, New York, has come in for as much favorable comment as any European novelty presented on Broadway of recent years. As the result of the persistent demand for the music, Deems Taylor saw fit to prepare an arrangement for piano solo which will soon be published by J. Fischer & Bro., New York and placed on sale during the early days of May.

Activities of Mme. Morrill's Pupils

The artist-pupils of Mme. Laura E. Morrill, the New York teacher of singing, continue to appear in professional engagements. Lillian Crossman, having completed a five-weeks' engagement as soloist at the Alhambra Theater in Milwaukee, has been engaged to sing at the Capital in Minneapolis. Sarah Edwards, soloist at the Ninth Church of Christ Scientist, in New York, has been engaged as soloist at the Temple Israel. Leah Lannamann has been reengaged as soloist at the Third Church of Christ Scientist, Brooklyn, and Inez Thorpe Quick will appear as prima donna in a performance of "The Pirates of Penzance," in Rutherford, N. J., this month. News comes from Hollywood, Calif., of the brilliant success achieved by Lillia Snelling, as soloist at the orchestral concerts there; Miss Snelling was for four years a member of the Metropolitan Opera Company, and during her stay in the East, when she was a student of Mme. Morrill's, appeared nineteen times as soloist with the Boston Symphony Orchestra. Another pupil of Mme. Morrill, Gladys Hart, has been engaged for a vaudeville tour.

Saenger Pupils in Operatic Scenes

The regular monthly tea at the home of Oscar Saenger, in New York, on March 18, was enlivened by the presentation of the Inn Scene from "Carmen," presented with these principals: Ethel Hottinger, Birger Beausang, James Wilson, Hermina Earnest and Florence Munzer. The performance had genuine professional flavor. In the miscellaneous program which preceded the operatic excerpt the following gifted singers were heard: Marie Louise Wagner, Klara Muehling, Catrina Gobbi, Viola Ellis, Oliver Stewart, Albert Green and Norman Yanovsky. As usual, the attendance was large.

Singers and Pianist Aid Hospital

Marion Telva, contralto of the Metropolitan Opera Company, John Finnegan, tenor, Dr. Robert H. McConnell, baritone, an artist-pupil of Dudley Buck and Miguel Castellanos, pianist, gave a program of uncommon interest on the evening of March 25, at the French Hospital, in New York, for the benefit of that institution. Dr. McConnell, who opened the program, displayed a voice of splendid resonance and tonal beauty, singing the Kashimiri Song from Finden's "Indian Love Lyrics," and an air from Handel's "Xerxes." Miss Telva was heard in the famous aria from "Samson et Dalila," and songs by Cadman, Stickles, Gretchaninoff and Rogers. Mr. Finnegan sang Handel's "Where'er You Walk," Rubinstein's "Dream," and some Irish songs and Mr. Castellanos played the Fourteenth Hungarian Rhapsody of Liszt, and the Schulz-Evler arrangement of the Blue Danube Waltz.

Greeley Philharmonic Orchestra Plays at Colorado State Teachers' College

The Greeley Philharmonic Orchestra, composed of serious musicians who play regularly and through sheer devotion to the purpose of bringing good music to the people of the college and city, gave an interesting concert on the afternoon of March 30 at the Sterling Theater in Greeley, Colo. J. de Forest Cline, director of the conservatory, conducted the orchestra which had the assistance of John C. Kendel, basso, as a soloist. A feature of the program was the presentation of Bainbridge Crist's Symphonic Suite.

Esther Cadkin Sings at Stephens Studio

As one of the series of Monday evening recitals given at the studio of Percy Rector Stephens, in New York, Esther Cadkin, soprano, appeared on April 7 in a program including songs by Schubert, Schumann, Franz, Wolf, Donaudy, Duparc, Crist, Fourdrain, Poldowski, Griffes, Hageman and Ganz. Miss Cadkin sang also the Romanza from Donizetti's "Daughter of the Regiment." Herbert Goode was her accompanist.

Tomlinson Pupils Heard

Young students of the Anna Tomlinson School of Music in Berwyn, Ill., gave a program of piano music on the evening of March 26 at the J. Sterling Morton High School in Berwyn. Among those who showed the results of the excellent training they had received were Helen Pabst, Grace Hein, Elma Van Wagner, Helen Steinhauser, Helen Goulding, Helen Fritz, Ruth Schwarz and Evelyn Larsen.

Hazel Adele Drury and Enez Harrison, two pupils of Adelaide Gescheidt, received high praise for the well-balanced programs which they gave recently at St. John's, Newfoundland. Miss Drury's clear, lyric soprano voice blended well with Miss Harrison's rich contralto in the duets which they sang. Both singers rendered solo groups from modern and standard composers in a most praiseworthy manner.

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CHOIR AND ORGAN

A Hearing of The Oratorio Society's Performance of Beethoven's "Messe Solennelle" Suggests a List of Dos and Don'ts for Choral Directors—More on Organ Registration

By DE PROFUNDIS

THE Beethoven "Messe Solennelle" by the Oratorio Society of New York this month emphasized a phase of choral performance only too frequently emphasized. Many organists seek to cover up the lack of adequate choral training by "whooping it up" with an inundation of organ tone which results in an inarticulate roar. For a mob scene "descriptive" realism may be effective, but not then unless preceded and followed by contrasting moods. Height above sea level does not make a mountain; it is the relative unevenness of the elevation. We live in a big city, where the *forte* of city noises is so incessant that one never even hears it; yet a fraction of this noise breaking upon the stillness of suburban life would alarm the countryside for blocks in every direction. This law of contrast is a fundamental "cause" where "effect" in music is desired.

The work of the Oratorio chorus did not need noise to cover discrepancies. It was, on the whole, excellent. It needed only the "oiling up," the naturalness which the personal touch brings into the human equation. But Beethoven's *Solemn Mass* is not an orchestral work with a vocal obbligato; it is an orchestral work wherein the voices are treated as one of the choirs of the orchestra. Even though Beethoven's treatment of the voice was not "grateful," it is less so when lost in a bedlam of overblown woodwinds and brasses and a wailing of strings, forcing added shrillness upon the voices if they are to be heard at all above the din. It was as though the conductor had told the orchestra they were the whole show—to go ahead and do their durndest; whereupon he let them go their way while he turned his attention in his chorus, nor again cast a glance in the direction of the orchestra during the remainder of their "important" performance.

Making Orchestras Behave

There used to be talk of a canopy over the orchestra at the Metropolitan Opera House on Wagner nights, to subdue the orchestra to a point where the singing might occasionally be heard. Then came Mahler, a dozen years ago or so, who showed that with the will and a wave of the hand it could be done quite easily. Then it was that a warm *forte* made the shivers traverse your spine, where an *ultra-fortissimo* had shortly before left you unmoved. It is in the "approach," not the "putt." Long periods of subdued *piano*, the moving voice brought forward only when and so long as it has something to say—makes clarity possible, and induces reposefulness among the listeners. All great choral works treat the chorus more as part of the orchestra. The cantilena bits are usually confided to the solo voices. But when the chorus is in action, the function of the orchestra is not even to support the voices, unless they are unable to stand alone—but rather to embroider the texture thus woven.

Hints for Choirmasters

To reduce to a tangible basis some of the deductions which can be of value to the average organist who has a choir to support him, and to be supported by him, let us enumerate:

1. Between chord successions there are common tones and moving tones. Emphasize motion, and subdue held tones. Tenacity is itself a dynamic quality.

2. With melody and harmony in combination, subdue all harmonic tones; thus *leaving* an emphasis—rather than placing an emphasis—on melody tones. Subdue held harmonic tones more than moving harmonic tones; but *subdue both*, in favor of the melody, whether so indicated in the score or not.

3. Thematic material in any voice should be brought forward in the same way, but only so long as it holds to its thematic character. Melodic passages are not confined to the soprano part.

4. Loudness is not the only means of securing emphasis. Promptness is of almost greater importance. The minutest degree of anticipation in the attack of a melodic tone is more potent than a ten-horse power bellow.

5. Never permit a *fortissimo* mood or treatment to be long sustained. Reduce to *mezzoforte* as soon as possible, and to a *pianissimo* if there is the slightest chance for it, else the next *forte* will lack force and effect. Clarity also demands a contrast of dynamic degrees between simultaneous tones according to their relative importance, but contrast is not possible where all or both tones are as loud as either can be made.

6. All of this holds good—and more so—with regard to the accompaniment. It should never cover the voices, unless for very brief moments at the very apex of a climax, or unless you mean to illustrate the fate of Meneptah, after the Israelites had crossed the Red Sea on dry land.

7. Where the chorus is going safely, subdue the accompaniment—or that portion of it which duplicates the vocal parts—to the vanishing point. Let its presence be felt, but without really hearing it. At this point the slightest crescendo will register its effect throughout the entire ensemble, thus increasing the expressiveness of the chorus, which is often unwieldy and of slower responsiveness than organ or orchestra.

8. Melodic tones, imitations, obbligato melodies, can then be fading back into the supporting texture brought into prominence when they cease to have something individual to say. Here again, melodic prominence is easier to gain through the subduing of such tones as serve only as chord members. Bear in mind that a chord is not three tones, but a quality or color resulting from the relative consonance of three or more tones when blended into one sound.

When the Pitch Wavers

9. If the chorus wavers—in pitch, rhythm, or otherwise—don't add to the agony by a futile effort to cover it up; wait for the moment when the singers must come up for air—then by an anticipated note, or a crisp chord, command their attention, mark the rhythm, and equilibrium can be quickly restored.

10. Frequent alteration of *piano* and *forte* in accompaniment eventually develops self-reliance in a chorus, which is a great preventative of disaster. This dropping of the bottom out of the accompaniment at intervals is like a fire drill in a school or factory building; it soon ceases to be associated with panic and forebodings of disaster.

* * *

All of which recalls some comments which have been made upon the system of organ registration described in this department in a previous issue. It was not intended to begin anew the discussion of the organ from the standpoint of the orchestra, although it seems that problem still holds the power to interest a large number of organists.

Indicating Registration

It would be interesting to hear other comments of the organ fraternity as regards the adequacy of this manner of indicating the registration, which would seem to free the score from many meaningless if not distracting suggestions. It also leaves room for the application by the organist of a simple system of completing the adaptation to his own particular instrument. In the case of an instrument equipped with combination pistons, the player decides on the combinations which will best duplicate the dynamic gradations called for, and inserts in the score, within a small circle, the figure which represents the piston on which this combination has been arranged. An organist who does not have a piston control can number his stops by a system of his own and insert the stop numbers preceded by a "plus" sign at the points where they are to be drawn, or by a minus sign where they are to be cancelled.

Treating the Organ Orchestrally

In these comments, there was intended no participation in the argument as to whether or not an organ should be treated "orchestrally." One who desires it to retain its character as an "antique," an instrument of a single tone color, may play it that way without hindrance. But the trend of the times in organ construction shows these to be in the minority. Furthermore, the combined brains of the greater field of music brought to bear on the realm of the orchestra during a century of development cannot have attained to a style of tonal treatment and blending which is without some lesson worthy of adoption or adaptation by the organist.

Any means by which the law of contrast can be applied to the interpretation of music is in keeping with the best of our established traditions, and it has not been affirmed that the organ of the past epoch was limited in tonal resources through choice; and the evidence tends to indicate it was so of necessity only. In the present day it is a vastly different instrument, of course; but change is not to be accepted on the face of it as retrogression, merely because it is change, and tends to establish new traditions in substitution for old ones. Beethoven made quick to utilize the pianoforte in place of the harpsichord, and altered his idiom of composition to make the most of the increased possibilities.

Bach would doubtless have been in the lead of the progressives in the matter of orchestral registration for the organ, had his epoch but provided such a possibility. Naturally this is mere conjecture, but since every age has witnessed the two classes for and against the breaking with tradition, and in spite of which much wholesome and conservative progress has been recorded, there is no reason to bemoan the continuance of that condition today, or to assume that either class is not contributing valuably to the product which this generation is to hand on to the next one.

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The Study of Practical Phonetics as an Aid to Singers

SINCE the art of the singer is concerned largely with the interpretation of the poem to which music has been set, it is amazing that so little thought is given to the subject of lyric diction by both teachers and students of singing. Indeed it is a national characteristic that we Americans are disposed to an utterly careless and unthinking use of our language in ordinary conversation, a habit that finds its root in our nurseries, and is permitted to flourish in our schools and universities, to say nothing of its prevalence in business and social spheres. So deeply ingrained is ths slovenly use of the English language in the life of the average American that one who is inclined to a discriminating manner of speech exposes himself to the charge of affectation.

In the case of singers, improper enunciation and articulation of the words becomes especially deplorable through the emphasis which the sustained use of syllables and consonants involves. Indeed, the singer who entertains an ambition to accomplish really artistic results, cannot afford to neglect this all-important phase of vocal art.

In recent years this whole subject of phonetics, as applied to vocal art has taken on a new significance. Leading teachers demand that the student shall regard the word as being quite as important as the sound. It is generally recognized that the audience is entitled to follow the thought of the poem and the singer who fails to convey that thought, no matter how beautiful his voice and style may be, cannot hope to achieve lasting success, either as a professional or amateur.

The literature available on the subject of lyric diction is extremely limited. Therefore, the recent appearance of a volume entitled "Laeis-Baldwin System of Practical Phonetics for Singers and Speakers,"* by Adele Laeis Baldwin, should interest all teachers of singing as well as singers.

Mrs. Baldwin has handled her subject in a lucid and convincing fashion. She makes it clear to the student that an understanding of phonetic principles is not to be had purely by instinct or desire; there is a distinctive technique to phonetics and to qualify in its use there are many fundamental principles to be learned and applied.

The scope of the discussion includes a study of phonetics as applied to diction; breathing; organs of speech; breath force; changes in speech sound; tone; tone production, and recitative and chant. A second part is given over to charts illustrating the vowels and consonants of the English, Italian, French, German and Spanish languages together with studies in the use of sound sequences and practical examples illustrating the principles expounded.

* Published by The Phonetic Publishing Co., Carnegie Hall, New York.

"Through the Looking Glass"

Deems Taylor, the American composer, has no occasion to register complaint over the recognition his music is receiving. His orchestral suite, "Through the Looking Glass," the publication of which by J. Fischer & Bro., was a notable accomplishment in American music publishing annals, has been performed with distinguished success recently by the Philadelphia Orchestra in New York, and by the Cincinnati Orchestra in Cincinnati. Minneapolis, Chicago and Boston have also had the opportunity to hear this interesting music performed by the orchestras of those cities. The pantomime music written by Mr. Taylor for the popular play "Beggar on Horseback," is being reduced to a piano solo arrangement which will soon be published by J. Fischer & Bro.

Mme. Kaufmann's Pupils Heard

An evening of vocal music at the studio of Mme. Minna Kaufmann, in Carnegie Hall, New York, was enjoyed by a large gathering on March 29, when Mme. Kaufmann presented Maude Young, soprano; Lucy Van Hauen, contralto; Betty Burke, soprano, and Margaret MacDonald, soprano. The work of these young artists gave ample evidence of serious preparation, not only in the fundamental phases of the singer's art, but in matters of style, diction and stage deportment. Ruth Emerson provided accompaniments that added significantly to the artistic results of the program. Mme. Kaufmann announces a summer course for teachers and singers from June 30 to August 9.

Theodore Spiering's Master Classes

Theodore Spiering, the noted American conductor and violin teacher, will again conduct a master class for violinists at the Cornish School of Music in Seattle, Wash., from July 7 to Aug. 16.

Another announcement of Mr. Spiering's activities brings to notice the establishment of a new and important music school—the Springfield National Institute of Musical Art at Springfield, Mass. Mr. Spiering has been engaged as a guest teacher and head of the string department at this school. The director, Frederick R. Hoschke, announces courses in all branches of music and a student enrollment from all parts of New England.

Maurice
Matteson
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Worth-While American Composers

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FLOY LITTLE BARTLETT

A COMPOSER who ventures into uncrowded fields, who sees a musical need and helps to fill it—such is Mrs. Floy Little Bartlett of Winnetka, Ill. Music for children is one rather neglected phase of work in which she is rendering distinct and unique service—unique because her work tends to develop in really little folks an interest in and an appreciative enjoyment of classical music and musicians which are generally relegated to a much later period in their musical experience.

Mrs. Bartlett was born in Burlington, Iowa, and studied music in Knox College Conservatory at Galesburg, Ill. Later she became a pupil of Gustav Dannreuther in New York and finally went to Paris, during which time she was appearing as a violinist. In 1908 she was married to S. F. Bartlett and is now the mother of a little son and daughter.

It was through searching for songs and musical stories for them and their small friends that she became impressed with the dearth of music of this variety, and the result was a group of naïve and dainty songs from her own pen, "Kittens and Other Songs"; the others being "Sleepy Song," "Miss Mariar," "Vacation," "The Swing," "Little Blue Ribbons," "Wynken, Blynken and Nod," "Naughty Boy," "Mother," "When Daddy Was a Little Boy" and "A Boy's Philosophy." While they were written about children and primarily for singing to children they have been widely used by many artists, because of their fundamental human qualities.

Following these Mrs. Bartlett brought out the "Historical Song Miniatures," a group of six story-songs telling of the childhood of the composers Bach, Handel, Haydn, Mozart, Mendelssohn and Beethoven, The songs are simple enough for children to sing and yet into each is woven a theme from the composer represented.

Mrs. Bartlett's compositions are not limited to the realm of childhood alone. She has published a number of "grown-up" songs that have met with marked favor, notably "Robin's Come," "My Fidil is Singing" and "Sweet Little Woman O' Mine." This last in particular has found a place on many programs and in the hearts of singers and audiences because of its sterling and straightforward musicianship combined with its genuine heart appeal. This and a number of her other songs have been arranged for mixed voices and for women's voices.

Another undeveloped field to which Mrs. Bartlett has made contribution is that of readings with pianoforte

Floy Little Bartlett

accompaniment, having offered in this line four works of character, originality and humor, "It Can Be Done," "The First Day of School," "Sister's Best Feller" and "Invy." An interesting fact regarding "Kittens and Other Songs" is that these delightful pieces are also written in straightforward fashion with close coordination between music and text, which renders them well adapted to reading with the piano.

With signal success has Mrs. Bartlett undertaken to meet one other need—the lack of modern literature for two violins and piano. For this happy combination she has written "Barcarolle," "Caprice," "Bolero" and "Marionettes," a group that shows full evidence of the composer's gift for melody and expressive rhythm.

Arthur Lawrason to Visit Southern Cities

From the vocal studios of Arthur Lawrason comes the announcement that Mr. Lawrason will make a six weeks' tour of southern cities, beginning on May 26, to keep various engagements made for him by local voice teachers, give auditions to students contemplating future study with him in New York, and to conduct limited master classes. He will visit Chattanooga, Memphis, New Orleans, Atlanta and Columbia, S. C. Artist-pupils of Mr. Lawrason continue to win recognition in the professional field. Guy Robertson, tenor, has been re-engaged by Arthur Hammerstein for a new light opera and Olga Steck will appear in a new operetta in September. May Allison, the screen star, is studying with Mr. Lawrason in preparation for an operatic career and Miss Jarbeau and Walter Preston have had recent appearances before the Barnard Club. Lillian Bennett sang a group of spirituals at St. Marks-in-the-Bouwerie, March 30, and Miss F. Werlein will give a recital in New Orleans in June. Regina Vicarino is scheduled for a recital at Sullins College in Bristol, Va., this month and Kathryn Lee will return to Paris after her winter's work in the studio. Mrs. Stewart Thompson has gone to Columbia, S. C., to resume her church work there.

Trading Music Lessons for the Necessities of Life

How a Small Town Teacher Solved the Problem of Starting a Class in a Community That Couldn't Afford Piano Instruction

I HAD long been wanting to start a music class in our small community, in order to help out with the family finances, writes Mrs. D. H. P., from a town in Iowa, to the *Woman's Home Companion.* In fact, I had even gone so far as to advertise in our weekly paper, stating my rates per hour for both class-harmony and private piano lessons.

But, although I knew that there were over thirty children in town and in the nearby country whose parents would like them to have a musical training, only three persons answered my announcement.

After long deliberation I decided that it was not because my rates were too high—my musical education was thorough enough to command good prices. But here was the idea—the people of the surrounding country had not the ready cash to pay for anything approaching a non-essential. However, it occurred to me that there were other ways in which they might be glad to pay for the lessons; I determined to find out if I could not *trade* my music lessons for something which they had that I wanted, needed, or could use.

I then inserted in the paper an advertisement to the effect that I would trade piano lessons, both private and class, at certain rates, for their services of equal value, or for farm produce.

I ran this advertisement three times and I must admit that I was actually surprised at the results; the variety of services offered was simply amazing. Telephone calls and letters as well as personal visits soon assured me of pupils enough to fill every lesson hour I could spare. And the best of it is, I am doing work I enjoy in exchange for services for which I had no especial liking.

These are some of the examples of the services that I was offered (and took) in return for lessons.

The baker's little boy took a private and a class lesson a week and paid for them with bread tickets. The dentist's three little girls gave me a dental I O U every week amounting to over two dollars, and as there always comes a time when dental work is a necessary and expensive evil, I filed these "Good-for-Dental-Services" slips carefully until some of our family needed work done. The doctor's two boys took their lessons in return for receipts on an old bill, until that was paid; and then followed the same plan as the dentist. A woman came and helped me with my washing every week in return for her two daughters' lessons; and another girl helped me iron in return for her sisters' lessons.

Three little girls asked if they might not pay for their own lessons by taking turns at doing my dishes (at 10 cents a meal), and, as my children are boys and this help gave me nearly two extra hours daily for classes and recreation, I was agreeable to that arrangement. The two sewing women in town wished to pay me by doing my sewing, and a dear little grandmother mended for the family in return for her granddaughter's lessons. The local barber gave me the children's hair cuts; a grocer let me take it out in trade and the coal dealer gave me coal I O U's that had the same value as cash in buying coal at any time.

Then from the farmer pupils I received poultry, eggs, garden vegetables, and fruit in season, and home-made cheese, ice cream, jellies, and preserves, also wood.

In fact, I found that people were anxious to have the advantage of a musical training for their children, when their own services could be used to pay for it.

This is a fine plan to pursue in a small community, where talents and produce are more plentiful than ready cash. The services that were done for me all meant money to me, in keeping down the family expenses. And I am sure any woman could be benefited by exchanging her talents for those of others; in fact, several women here have done so. The little grandmother who does our mending now has all the mending she can do, on this basis. Another woman cans fruit on the same plan, and a girl friend has started a painting class, following my idea. In fact, we "swap" lessons between us.

Just think a while and decide what *you* can do that others might like to learn, or what you can make for which others will "swap" their services, and the returns on your investment of time and energy will surprise you.

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Mr. Bartholemew Tells of Musical Adventures in Siberia

"MUSICAL Adventures in Siberia" was the title of a lecture given by Marshall Bartholemew on the evening of April 7 at the Seymour School of Musical Re-Education in New York.

Mr. Bartholemew was making a concert tour of Europe when war broke out in 1914; he immediately volunteered for work in the prison camps. After a brief assignment in Germany he asked to be sent to Siberia, where he had "unlimited territory." The story of the humanizing influence of music in these detention camps, thousands of miles from everywhere, is one of the most dramatic of the world war.

"Music is a vital human need, and the only power that could in any way assuage the tortures of homesickness and the demoralizing of months and months of cabbage soup, black bread, crowded and unhygienic conditions," said Mr. Bartholemew. In every camp to which he went he organized orchestras and glee clubs, the prisoners making their instruments from the crudest kind of materials. With the establishment of music immediately the daily toll of insanities and suicides ceased.

Returning to America on furlough in 1916, Mr. Bartholemew, with Robert Lawrence, organized the Community Sings which were carried on all that summer in New York. In 1917 he organized the Singing Armies of America and went back to France, where he trained leaders until the end of the war.

Mr. Bartholemew made a strong plea for simplicity in music and music for everybody. "It is the universal language, let us cease being an audience all of the time and make our own music. The music people make themselves is the most satisfying and most helpful. I find that Americans want more variety in their music, Russians and Germans are perfectly satisfied to sing one tune for half an hour or more, with a thousand verses, more or less."

Mr. Bartholemew sang two unpublished folk songs in Russian and a "Peasant Cradle Song" by Moussorgski; he played two Russian marches, also unpublished, and an unpublished composition of his own. The audience insisted on some Negro Spirituals and finally Mr. Bartholemew got them all singing.

Mr. Bartholemew is conductor of the University Glee Club and the Yale Glee Club, and director of the Seymour School of Musical Re-Education.

Small Town Entrants Won Ohio Music Memory Contest

Ohio's Music Memory Contest on Saturday, March 29, was in about equal ratio, a significant surprise and a genuine satisfaction. Of the 750 entrants, there were 220 perfect scores; and singularly enough, all the big prizes for the regularly enlisted contests were won—not by the city high school or elementary teams, where opportunity for mingling with the spirits musical are so manifestly superior—but by sturdy youngsters from the smaller towns and villages. Practically all these prizes were taken by teams from the noted reservoir and Shawnee Valley district in northwestern Ohio.

St. Marys, winning first in the cities high school class is in Auglaize County, at the head of the great inland artificial lake of the same name, and Wapakoneta, winner of the trophies in the elementary grades class is but a few miles distant, both little cities nestling within the shadow of the oil derricks and the bustling business marts of Lima.

Supervisors at their meeting in Cincinnati were a bit dazed over the outcome—for not a single large city excepting Akron, won anything worthy the name of a prize for proficiency.

Never Contradict Royalty, Says Damrosch

WALTER DAMROSCH, in his recent book, "My Musical Life," tells this anecdote of an encounter with royalty. "During our stay in Frankfort," he writes, "a little Prince of Hesse, whose mother, the Landgravine, was a 'Royal Highness,' being a niece of the old Emperor William, invited von Bülow to give a Brahms recital at his palace. Bülow immediately insisted that I, too, must be invited, which accordingly, I was. When I accompanied him he introduced me to the various exalted personages, assembled and the Landgravine asked me if I were not 'the son of the great Doctor Damrosch,' I politely answered 'Yes, your Royal Highness.'

"'Was he not a friend of Rubinstein?' she continued.

"'Yes.'

"'He played the viola, did he not?'

"I said: 'No, your Royal Highness, the violin.'

"'No,' she said, 'the viola.'

"This taught me that royalty must never be contradicted, even if they knew 'facts' about your own father, of which you are not aware."

A Course in Musical Appreciation via Radio

SO successful were the courses in Radio and Household Management broadcast last fall from Westinghouse Radio Station WBZ through the co-operation of the University of Massachusetts Extension, that a new course in Musical Appreciation was begun on Tuesday, March 6, at 7:00 p. m. The course consists of eight weekly lectures, given by Prof. Elisha S. Olmsted of Smith College.

A feature of the course is the use of actual examples for the lectures. In other words, the radio students will not only be told about the different forms of music with explanations of their characteristics but will hear music to illustrate such points.

In order that a definite reaction can be had regarding the course, a fee of one dollar is charged to those wishing to participate. Each student receives printed information which greatly assists him in learning the subject and in being able to differentiate between the different types of music that he hears over the radio, on the stage, and in the concert hall. The money received is given to the instructor for his time and effort spent in preparing and presenting the course and to defray the expense of sending the printed matter to the student.

In a course of this character that is broadcast, anyone having a receiving set can listen in but only those who send in the registration fee of one dollar receive the full benefit and credit at the end of the course,—providing that they pass the necessary requirements which will be a suitable paper on the subject studied.

Professor Olmsted is Professor of Vocal Music at Smith College, Northampton, Mass., and he conducts a studio of vocal teaching at New York City. His life work has been devoted to music and he is thoroughly educated in every branch of this subject.

The first course that Professor Olmsted gave considers in general the self-expression of music, the dance instinct, and the song instinct. In his second lecture a week later he took up ancient and modern dance music. In his later lectures he treats the subjects of program music, the music of the theater, sacred music, patriotism and its expression, musical forms and the greatest songs.

From Several Sources

"To me the accompaniment of a solo instrument in general is as important as the solo itself; it cannot in fact, be divorced from the solo. The accompaniment is not a background, but a part of an artistic whole."—*Pablo Casals.*

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"School music will eventually prove the leaven that will raise the musical standards of the great mass of American people to a point imagined today by only the visionary members of our own profession."—*Osbourne McConathy, at the Music Supervisors' National Conference.*

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"The talent in which all the requirements of an artist are united is very rare. Real talent will get along, even with an inferior teacher, in some way or another, while the best teacher cannot produce talent where there is none."—*Lilli Lehmann.*

"All study of musical theory, yes, even more so the study of voice, or any instrument, must have for its ultimate objective: "Learn to listen!" These three words are to my mind the sum total of perfect musicianship.—*Adolf Weidig, at the Music Supervisors' National Conference.*

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"Under present conditions we have no way of estimating how many fine musicians are lost, neglected, wasted. What a pity! How is it that America, so free-handed and so generous, cannot afford her young men and women the same golden opportunities in music that she grants them in general education?"—*Leopold Auer.*

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"American music today, stands largely on its own feet. If it is given the chance, by American orchestras and other organizations, that is given to imported music, and if Americans themselves will take proper pride in their music, then Europeans will also give to our music the serious consideration which it deserves."—*Frederick Stock.*

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The desire of Youth is always to do something that has never been done before, but it should be the care of Youth to make certain why those things have never been done before—whether it was because they were not thought of, or whether it was because they were considered not worth the doing.—*Alexander Brent Smith in the London Musical Times.*

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"For a time at least, while the American people is made up of so many unlike groups of various races, and with various traditions, we shall not have a national American music in the same sense that the Russians have a national Russian music. That is, we shall not have any definite and characteristic form of musical expression common to the whole people. But in another sense we can have a really typical American music which attempts to interpret not the emotions of Americans, but the spirit of America itself."—*Dorothy Tremble Moyer, in her "Introduction to Music Appreciation and History."*

Rambling 'Round in Music Land

LITTLE ESSAYS on Topics you won't find discussed in your Musical Dictionaries

by John Tasker Howard

American Folk Music

NEARLY every nation has its folk music—its traditional songs that have sprung from miscellaneous sources and whose composers (if they ever had any) are long since forgotten. The songs themselves, on the other hand, are so much a part of the people who sing them that they persist in their appeal. These folk songs invariably reflect the characteristics of the people to whom they belong. Spanish folk dances have an irresistible gaiety of rhythm, Russian folk songs are usually solemn.

It is these folk songs which have had their influence on the composers of various nations, and which have lent to the music of these composers the character which we term "Musical Nationalism." Grieg, the Norwegian, was typically a national, his music is always typical of Norway. In his early days Grieg did not show the individuality and originality that stamp the works of his maturer years. When he was fairly well started on his career, however, he turned to the folk songs of his native land, and in every page of the music he subsequently wrote we feel the indelible influence of the Norwegian folk song. Hence Grieg will always be known as a Norwegian composer, not alone because he lived and died in Norway, but because his work is stamped with what we recognize as the Norwegian idiom.

The same holds true of the Russian nationalist composers: Moussorgsky, Rimsky-Korsakoff, Borodin, Balakiref, and the others.

With us in America the case is different, however. As yet we are not really a race. Some of us are of English descent, some Irish, French, German, Italian, Russian—in fact, every race in the world is represented in this country. The folk music of America is borrowed from the nations from which we have sprung. True, the Indians are real Americans, and they have their folk songs; but these Indian songs and dances belong to a people whose customs are so different from our own that their melodies can probably never become a part of us.

The songs that have had the greatest influence on American composers are those of the American Negro, and here we find a true folk literature. The song literature the Negro brought with him from Africa has been so tempered by what he has since learned from the white man that its peculiarities are well within our understanding. The songs are just enough different from those written by white men to make them original without being exotic.

For these reasons the Negro songs may well be considered American folk music, although they belong to but one of the races living in America.

We have already said that folk songs reflect the character of the people who sing them. For generations the Russian people were oppressed by a ruthless government. The Russian folk songs are sombre, almost despairing in their poignant grief.

In the slave days the Negro used his songs to express his longing for freedom, and his faith that some day his race would be liberated, if only by death. Many slave owners would not allow their Negroes to sing of their own state of bondage; therefore the slave, inherently religious as he was, would sing of Biblical races who lived in captivity, the Children of Israel, for example, and thus gave voice to his own desires.

The Negro's religion was always a comfort to him in slavery, for he felt that when he left this life and passed over the River of Jordan his spirit would then be free. The other side of Jordan, or *Jer*-dan as he pronounced it, meant liberty and happiness to the Negro.

"Deep River" is the best known example of this type of Negro *Spiritual*, as such songs are called. Its plaintive beauty portrays the quiet trust and faith of the slave, who believed that though the days were dark, they would brighten for him in the world beyond; and though he was held in bondage in this life, in the next his spirit would be free.

Reception at La Forge-Berúmen Studios

Frank La Forge and Ernesto Berúmen on April 12 held a reception in their attractive studios, many guests prominent in musical circles being present to meet Florence Easton of the Metropolitan Opera Company. Among those present were: Marcella Sembrich, Marie Sundelius, Mrs. Paul D. Cravath, Mrs. Charles Lathrop, Mrs. E. J. d'Coppet, Juliet d'Coppet, Erika Morini, Kathleen Howard, Carolina Lazzari, Yvonne de Treville, Edward Johnson, Barbara Maurel, Marion Kerby, John Powell, Harriette Brower, Miss Thursby, Florence Turner-Maley, Grace Wagner, Katharine Bacon, Ethel Parks, Josef Adler, Mr. and Mrs. Sergei Klibansky, Ashley Pettis, Edwin Hughes, Judson House, Dr. and Mrs. MacNichol, Laura MacNichol, Olin Downes, Sig. Tagliapietra, Caroline Beebe, Harry Cumpson, George Harris, John Allen Haughton, Francis Maclennan, Herman Epstein, Zelina Bartholomew, Mrs. Calloway-John, Ralph Leopold, Edna Horton, and many others.

At the Master Institute of United Arts

In one of the most brilliant programs of its season, nineteen piano students of the Master Institute of United Arts, gave the third event in the series of student recitals, on the evening of April 3. David Galburt and Hyman Levine, in numbers of Handel and Beethoven demonstarted fine technique and a clearness of style. The Gluck-Brahms "Gavotte" received an interpretation of graceful charm by Selma Kalish. Rebecca Kutel showed technical facility, and in Chopin groups Laura Binder demonstrated serious musicianship and poise which balanced well with the dexterity and tone shading of Ida Shafran, the depth of feeling in Alice Levine's playing, and the rhythmic swing of Nina Golden's work. Excellent work was done also by Mabel Faggen in MacDowell and Chopin and Annette Pomeranz, a young student, in Godowsky's lovely "Old Vienna." A blind student, Leontine Hirsch, showed no trace of handicap, but lent much poetry to a Chopin number. Leah Miller, Frieda Schaffer, Elvira Schulman and Rose Saffin showed qualities of technical brilliance and fine artistry, as did Juliette Schinasi, Johanna Visser, Martha Kleinert and Judith Matz. Throughout the program there was apparent the seriousness and finely rounded training of the students, who were pupils of Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Mrs. Ethel Prince Thompson, Max Drittler and Edward Young, of the Master Institute piano faculty. A large audience applauded the work of the students throughout and following the recital visited an exhibition of Old Masters of the Italian and Flemish Schools, arranged through the courtesy of Corona Mundi, International Art Center.

I am not afraid of the word "highbrow," for it simply means that a man has a man's forehead instead of a monkey's.—*Sir Henry Hadow.*

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A Method of "Attacking a New Composition"—

By June Hopkins

HERE is a suggestion for piano students who have difficulty in the first steps of learning a new composition. I have found it helpful. I begin by running through the music on top of the keys without striking them, up to tempo or faster, thus giving to the brain and to the nerve ganglia, or "little brains" of the arms and wrists, a general idea of the positions on the keyboard of the passages that make up the composition (and adjusting the arm-and-wrist angle as it changes in the course).

As one follows this with more silent perusals that become slower and more specific there will soon be felt a decided readiness and, in fact, an impulse to strike the notes, and this without stiffness or undue effort. This manner of attacking a new addition to the répertoire gives the proper proportion and subordination to every movement on the part of the arms, hands and fingers at the start and spares one much difficulty later.

Exercises for Vocal Agility

THE coloratura singer is not common in these days. In fact, it may be questioned if there is a real career for such a singer, that is, one who sings exclusively coloratura rôles. The modern opera has discarded arias which demand feats of voice agility such as astonished and delighted audiences a century ago. The demand is for the dramatic singer. Fervor of expression, dramatic intensity, are not found in florid arias. Another influence has been the greater use of the art song and the German *Lied*. Concert singers have abandoned to a considerable extent the use of opera excerpts of a coloratura quality. Perhaps one may appear now and then. The greater part of a program is made up of modern songs by French, German, Russian composers with occasional numbers by the older masters Schubert and Schumann.

We still have oratorio and its demands. So long as Handel and Haydn are sung we will have to engage singers who have some skill in florid vocalization. So it is not good policy for teachers to overlook exercises in agility and for singers to declare that a trill is old-fashioned.

Agility is essential to every singer. Basses have arias with florid passages in some of the oratorios. So do tenors and contraltos. Coloratura need not be confined to sopranos. Experience in the florid style is a big technical help to the singer. Modern song compositions have but little in the way of trills, runs, turns and other embellishments, but they contain progressions which can be better executed by the voice which has had training in agility and the singing of the many different figurations which make up so much of the exercise material. Study and practice will do much in the mastery of agility. No singer should side-step it.

The Bad Habit of "Scooping"

IT'S a bad, bad habit to "scoop." Just why singers do it is not so easy to determine. No doubt the reason is largely carelessness on the part of teachers as well as a sort of mental and muscular laziness on the part of singers.

For example, a singer was recently heard in that lovely song by César Franck, *Panis angelicus*. One phrase consists of the upper F♯, twice sung and followed by E, the next lower degree, and so on. The singer sounded the first F♯ accurately but when the second was reached she went down first to a lower note of the harmony, taking it as a sort of grace note, and then sliding up to the F♯. This was done not only once but several times in the course of the song, suggesting that it had become habitual with her to slide or "scoop" in taking repeated notes.

Of course it is a bad habit. And a habit it is. No teacher would deliberately set himself to teach students to do this slovenly kind of singing. And no singer would set herself deliberately to acquire this bad habit. So it is fair to assume that it is simply a habit acquired by reason of carelessness.

For the same reason, the singer can break herself of the bad habit if she desires to do so. Once she has recognized that she has the habit she is on the way to break it. What is required is the will to do so. Continued effort to avoid it will bring about the desired result.

Weaning School Children from Jazz

By Louise Westwood

THE manner in which music is being taught today in the public schools of the East, if not of the entire country, is weaning the pupils away from jazz.

Children in the grade schools and the older pupils in the junior and senior high schools of the nation are losing their interest in this "barbaric" music.

This has been brought about, and is being brought about, by educating children in the technique of music. Once they acquire some knowledge of the body and content of real music, and once their interest is excited in this direction, they immediately see the paucity and thinness of jazz.

The songs that are sung today in music classes indicate this trend clearly and show the improvement of the past few years. Such slight things as "Jingle Bells" used to be sung en masse; now children are being taught to sing Schumann, Schubert, Grieg and Mendelssohn.

American folk-songs still are being sung, of course. "Suwanee River," "Dixie," "Kentucky Home" and others never will die out because, besides being real melody, they have an historical, and thus an educational, value.

"A thing that frequently arouses my indignation is the careless criticism leveled against the American teacher and student by people insufficiently acquainted with the situation and capable of giving that cheapest of all things—critical advice. It is frequently said that American pupils are impatient and do not know how to study. I deny this flatly. They are indeed impatient at conditions which make it difficult for them to carve out a career in their own country. Our students *do* know how to study, but it is one thing to prepare rôles when you know that a debut is possible in twenty different places and quite another when there is but a mere possibility of singing them somewhere some time."—*William S. Brady in Musical America.*

"People strangely think that an artist's money comes easily, that he does not have to work for it. They forget that he is productive only for fifteen years, and that the foundation of it all is long preceding years of drudgery. Most of us have a tendency to overlook the fact that a little while ahead we can no longer earn big sums, and we spend on, as if it were to last for always; as if tomorrow would be just as good as today."—*Ignace Jan Paderewski, in Armstrong's "The Romantic World of Music."*

"It has been apparent for some time that this country is going to have more orchestras, more opera, more of everything that will give its people music in all forms. And just as there is wakened interest in providing training for young Americans to play orchestral instruments, to sing opera music, so there is need of interest in a training of Americans to become skilled conductors of orchestras and of opera."—*Albert Coates.*

The Modernism of Bach

By Mark Hambourg

IN Bach we find everything in pianoforte technique. Study of all that he produced impresses one with the knowledge that music owes to him what religion does to its founder. He began the modern technique, for, as we recall, in the old days the little finger and thumb were not used. Bach wrote the Forty-eight Preludes and Fugues to prove the futility of antique technical ideas. He was the first to hold that all pianos should be tuned equally. That giant master should have lived three hundred years later. His is perfectly romantic music if one gets inside it. Take, for instance, his toccatas and fantasies. What is more modern in instinct and emotional expression? Nothing, and nothing has since been said that Bach has not indicated.

Advantages of Duet Singing

IN vocal music as in instrumental there is need for ensemble practice. Students who do nothing but solo work are likely to be less dependable in matters of rhythm and tempo than those who are accustomed to sing with others. In these days choir singing offers a field for those who have gained a reasonable skill in the use of the voice. But a demand made upon those who sing in choirs is that they read with commendable facility and accuracy, and know when to subordinate their voices to others.

A simple, practical way to secure ensemble practice is through the singing of duets. The combinations are somewhat varied, consisting of soprano and mezzo-soprano, soprano and alto, tenor and alto, bass or baritone and alto, soprano and tenor, soprano and baritone or bass. The tenor voice can also join with a baritone or a bass.

The basis for such work starts in the studio of the teacher. He should try to interest his pupils to take up duet singing, both secular and sacred compositions. Aside from the value to the singers themselves the teacher will find a few duets a desirable addition to the available material for a recital program. For they give pleasing variety to a program made up mainly of solo numbers, no matter how much change may be introduced by varying the voices.

A Cappella Music That Is Popular

"I HAVE had much to do with a cappella singing during the past fifteen years," said Peter C. Lutkin, dean of the department of music at Northwestern University, in his address before the National Music Teachers' Association. "My small choir of selected voices from the School of Music of Northwestern University has attained a certain reputation. The programs of the choir always include both sacred and secular music drawn from composers both ancient and modern. It is interesting to note that the works that invariably make the deepest impressions on both musician and non-musician are the motets of Palestrina in the first place and those of the Russian school in the second place.

"The fact remains that after all the human voice is the best and most expressive of all instruments, and ambitious choir leaders should see to it that a certain amount of unaccompanied singing should be part and parcel of their programs. It will open up to them a new world of artistic delight, it will fascinate both singers and listeners, it will place their offerings of prayer and praise upon a distinctly higher plane."

SCHOOL MUSIC

Supervisors National Conference Brings Forth Remarkable Demonstrations of Modern-Day Achievements in Group Instruction—Some Things for Private Teachers to Learn

By Edward B. Birge

THE Music Supervisors National Conference held its seventeenth annual meeting at Cincinnati during the week of April 7-11, with a membership enrollment of over 3000 and an attendance of two-thirds that number. This is the second time Cincinnati has been the meeting place, the first being in 1910, since when much has happened in music and especially in school music.

These 2000 musicians and teachers came from far and near to see demonstrations of school work, to discuss problems of teaching and to renew old friendships and form new ones. It is a striking commentary upon the character of the public school music teacher, whose average salary is less than the pay of carpenters, plumbers, bricklayers and even unskilled labor, that these men and women, mostly women, will travel hundreds and even thousands of miles, in many cases at an outlay of a month's salary, for the purpose just stated.

It has become customary for the conference to hold its meetings in cities which show unusual development in school music. No better choice could have been made than that of Cincinnati, which under the long musical administration of Walter Aiken has maintained a leading position in this field. Not only have the large children's choruses been a feature of the May Festivals for many years, but new paths have been opened up, especially in high school music. For the conference the schools of the city kept open house and exhibitions of regular music work were given in twenty or more elementary and high schools.

The Trend of the Times

The practical meaning of this gathering is that music is rapidly becoming a fundamental school subject and that the time is nearing when it will be taught in every school in the United States and by specially prepared teachers. It is evident, too, that music is taking a very important place in the life of the people, for which large credit must be given the musical instruction in the schools. It is not so evident, although it was clearly predicted by some of the conference speakers that the time will soon come when children will receive a complete musical education in the public schools, not the rudiments of singing and reading merely, but training in piano, voice or symphonic instruments, together with harmony and history, and all at public expense.

Some of the demonstrations were of compelling interest. It was convincingly shown that children can be trained to play the piano exclusively by the class method, that with four years of such training they can perform with technical accuracy and good taste either polyphonic or homophonic music ranging from Bach fugues to Chopin Nocturnes and Waltzes, that the same degree of proficiency can be gained in learning symphonic instruments, and that the class system, far from being a hindrance or a liability to the teacher, is an asset and a powerful help. Children taking private lessons usually hear only themselves play, or occasionally their teachers, but in classes they constantly hear each other and they learn from each other. Moreover, ensemble playing is taught from the beginning. At this piano demonstration an ensemble of nine pianos was given with two children at each piano and with surprising accuracy of rhythm. Another remarkable feature of this exhibition was the transposition at the piano of the Bach Two-Part Invention in F by a girl of twelve into any key asked for by the audience. This young lady instantly transposed the piece into B flat, E, A flat, D and C sharp. It was explained that from the beginning the pupils are taught to transpose their pieces into any key they have learned.

Orchestra Without Conductor

In the orchestral field an equally interesting demonstration was given by the High School Orchestra from Richmond, Ind., which played the last movement of the Pathetic Symphony by Tschaikowsky without a director. This was followed by their sight reading under the direction of J. E. Maddy, their conductor of the Introduction to the "Meistersingers" by Wagner.

It was impossible for the editor to cover all the work of the conference, as there were thirteen different sections dealing with the many phases of school work, including the preparation of grade teachers and supervisors, the teaching of harmony, music in the grades, and especially the newer developments of instrumental instruction.

The significance to the musical interests of the country of such a great convention as this gives food for thought. Many times it came to the writer's mind that private teachers from either the vocal or instrumental fields would receive some benefit from attending this conference of school music teachers. By so doing they would greatly broaden their outlook upon the musical development in America, and gain a new perspective upon their relation to music education.

Group Instruction Idea

Instruction by the class method is not a new idea; it was Liszt's own method as we know, but it has been forced for obvious reasons upon the school music teacher, who has been compelled to make a virtue out of what at first was predicted would doom it to failure, viz., dealing with groups of children instead of individuals. On the other hand, it took the school music teachers fifty years to discover the individual child, and in him the secret of sight reading. It may be a benefit to music education for the private teacher who has been instructing individuals exclusively to turn about and discover the possibilities of group instruction, for it is becoming apparent that only in the combination of both lie the possibility of the greatest development of the pupil's powers.

Any reflecting person attending the National Conference could not fail to note that here was a body of music teachers who have a vision of all the children of all the people singing or playing or listening to music with appreciation. But their vision does not overlook the need of the most practical methods which will lead to this result; and although at present this vision is far from complete realization, it is an inspiration to spend a week with teachers who believe in the possibilities of music to enrich our national life and who in their respective fields are working steadily toward this end.

By unanimous vote the conference chose Kansas City, Mo., as the meeting place for next year, and elected the following officers:

President, William Breach, Winston-Salem, N. C.; first vice-president, Lee Osbourne, Maywood, Ill.; second vice-president, George Oscar Bowen, Ann Arbor, Mich.; secretary, Grace Wilson, Topeka, Kan.; treasurer, A. Vernon McFee, Johnson City, Tenn.; new member board of directors, Louise Westwood, Newark, N. J.; auditor, P. C. Hayden, Keokuk, Iowa.

Forthcoming Meetings of Interest to School Music Folk

June 23 to July 11, 1924:
American Institute Normal Methods Western Session, Evanston, Ill.; Eastern Session, Auburndale, Mass. (July 8-July 30).

June 30 to August 8, 1924:
Pennsylvania Summer Session for the training of teachers and supervisors of music, at West Chester, Pa., Hollis Dann, director, Department of Public Instruction, Harrisburg, Pa.

July 11 to August 5, 1924:
Summer Normal Classes for Progressive Series Teachers, Beechwood, Pa.

Musicians' Club Honors Mr. and Mrs. Hinshaw

Mr. and Mrs. William Wade Hinshaw were the guests of honor at a reception given by the Musicians' Club of New York at the Adelaide Gescheidt Studios on the afternoon of March 30. A short musical program was given by pupils of Miss Gescheidt. The Euphony Women's Trio, which is composed of Violet Dalziel, Margaret Sherman and Enez Harrison, sang "In a Garden" by Schumann and "Liebestraum" by Liszt; Frederic Baer, baritone, sang a group of songs by Caldara, Brahms, Deems Taylor and Wintter Watts, and Hazel Adele Drury and Miss Harris were heard in a duet by Brahms. Mr. Hinshaw gave an inspiring talk on the opportunities open to American singers today and made a strong plea for the use of the English language in our opera performances.

To Teach at Cincinnati Conservatory

Julian de Pulikowski, famous Polish violinist, has been added to the Summer Session faculty of the Cincinnati Conservatory of Music. He is one of a dozen or more celebrities who will teach various departments of music at the conservatory. Among them are Mme. Marguerite Melville Liszniewska, who will teach the piano; Miss Lucy de Young, voice, Dan Beddoe, voice, Burnett C. Tuthill, clarinet, Richard Seibold, public school music.

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Strings and Bows

Authorities Differ Regarding the Employment of the Vibrato—Auer Urges a Sparing Use—Some of the Things a Beginner Should Avoid—"The Secret of Craemona"

A READER asks for advice with regard to the use of the vibrato in violin playing. He has been told by his teacher to avoid it at all times, and his perplexity arises from the fact that all of the noted soloists who visit his city indulge freely in this form of tone expression.

It is probable that the teacher placed a prohibition on the vibrato for this student particularly, to offset the latter's too frequent use of it. Authorities differ considerably on the employment of the vibrato. Leopold Auer holds that only the most sparing use of the vibrato is desirable. He has no tolerance for it as a habit.

"As a rule," he says, "I forbid my students using this device at all on notes which are not sustained, and I earnestly advise them not to abuse it even in the case of sustained notes which succeed each other in a phrase."

On the other hand, Felix Winternitz, of Boston, a noted violinist and prize winner of the Vienna Conservatoire, declares that beauty of tone depends largely on the vibrato, the true expression of which he believes is a gift. In a recent interview he said: "In pupils with whom it is not instinctive it is hard to develop a fine vibrato. Perhaps the formation of the finger 'cushions' has something to do with it, at least I have never heard a good violin tone produced by a hand lacking these finger 'cushions.'"

Helen Timmerman, in her interesting book, "How to Produce a Beautiful Tone on the Violin" (published by Carl Fischer), says on the subject: "Vibrating may be defined as a nervous shaking of the entire left hand—much on the principle of rapid slurred staccato—perfect rhythm being an important factor. Students should master this trick of the muscles as soon as possible, and thereafter force themselves to vibrate every note until they are able to do so as a matter of course without conscious effort. For a reliable vibrato is essential to artistic playing. The violinist who has not learned to vibrate with ease cannot hope to produce a tone that is really beautiful."

Bronislav Huberman, the distinguished virtuoso, well known in this country, speaks of the vibrato as one of the greatest of violinistic effects. "I look upon it," he declares, "as an accessory of expression which has to be carefully graduated in its use, like the *crescendo, forte* or *accelerando*. There is a dramatic and lyric vibrato, each differing in its amount of speed and varying in degree of amplitude and the length of its stroke, like the pendulum of a clock."

To return for a moment to Mr. Auer, who urges a most sparing use of the vibrato. He contends that an over-indulgence may be traced to the presence of a group of sick or ailing nerves, hitherto undiscovered. In most cases, he maintains, players use vibrato for the convenient hiding of bad intonation or bad tone production.

It is apparent that the perplexed student will profit by practising for a clean, clear-cut and steady tone, refraining from the use of the vibrato except in such cases where good taste and artistic feeling call for its use as a glorifying factor. In other words, maintain the "golden mean."

"Don'ts" for Beginners

A veteran violinist offers these "Don'ts" for beginners:

Never practise études or scales with a tone less than *mezzoforte*. This helps to develop tone in quantities. The quality should then be worked out of this quantity. If possible with the harmonic adjustments of the violin, use a high bridge, as the greater height of the strings from the fingerboard develops resistance and, as a consequence, is an added strength to the left hand.

Never, in any way meddle with a violin. It should be examined periodically by an expert, for often bumps will develop on the fingerboard long before the ridges appear. These bumps are not discernible to the average eye. The violin maker, with his plane, can discover them.

Never permit the strings to wear a rut in the bridge, as true harmonic vibration is possible only when the strings swing with freedom on the bridge and not in the grooves on the bridge.

Never rosin the bow but in one direction. Using the rosin in both directions tends to make the surface choppy, and influences the quality of the tone.

Never hold your chin on the tailpiece or string holder, as this pressure contributes to untuning the violin.

Never practise when you are mentally tired.

Don't miss your lesson just because you are unprepared for it. You are certain to learn much from your teacher that will guide you in the future.

Never play in public unless you can do so without the use of printed notes.

Never practise more than twenty minutes continuously; relax then for a minute or two if only to open the window and take a few long breaths.

Never vibrate when working technical studies. Vibrating is a nervous force which should not be wasted or allowed to escape uncontrolled.

Never allow dirt or rosin to accumulate on your violin, bow or strings.

Never do anything half-heartedly. Such practice leads to no achievement, is a sheer waste of time and will have to be done over again.

Never hesitate to let your teacher know that a point has not been made clear to you.

Never forget that the thinking you do about your violin work *away* from the violin is at least as important as the work you do *with* your instrument.

"The Secret of Craemona"

Efforts to discover the so-called secret process by which Antonius Stradivarius and his associates achieved such remarkable results in the making of violins have occupied the lifelong attention of many men. Julius D. Horvath, whose demonstration concert more than a year ago aroused much comment in New York, now announces that he "will give the secret of Craemona to the world on the 24th day of April in Aeolian Hall." Mr. Horvath, whose sincerity and intelligence cannot be questioned, has devoted the last thirty-five years of his life to experimentation in the hope of discovering the ingredients used by Stradivarius in the mixing of his varnish and filler. He announces that at the next concert he will offer a public test with a violin treated by his process, to be compared with a genuine Strad. Michael Banner, who will play the program, will use his own Strad in the performance of the first number and will repeat this item on Mr. Horvath's American-made instrument, on which the remainder of the program will be played. At the close of the program Mr. Horvath promises to tell his audience exactly how he makes the filler with which he treats the wood of his violins.

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Reviews of the Latest Music

PIANO

From G. Schirmer, Inc.

Bartlett, Homer N. *The Caress* (Grade 3); *A Morning Walk* (Grade 3); these two compositions are descriptive in style, especially the second; the first has some of the character of a valse caprice. They are among the last work of a well-known American composer, now deceased.

Bauer, Harold. *Ye Sweet Retreat* (Grade 3); *Motley* (Grade 3); *Flourish* (Grade 3-4); fine old tunes from the eighteenth century, delightfully transcribed by Mr. Bauer. They make good recital pieces.

Bilbro, Mathilde. *The Woodcutters* (Grade 2-3); *The Busy Saw-Mill* (Grade 3); excellent teaching material, the first for pedal study, the second for interlocking of hands.

Burleigh, Cecil. *Elfin Lore* (Grade 4); four sketches of a poetic, descriptive character, under one cover: 1. *In Dewy Dells;* 2. *Elves;* 3. *On Crystal Wave;* 4. *Moonlight Revery.*

Carpenter, John Alden. *Diversions* (Grade 4-5); five short pieces under one cover by a prominent American composer. They have a modern quality without anything extreme.

Hamilton, Margaret E. *Shadows* (Grade 3); *Summer Happiness* (Grade 3); good teaching material with technical value.

Loth, L. Leslie. *The Seven Little Dwarfs* (Grade 2-3); excellent material in teaching chord attack and steady rhythm.

Ortmann, Otto. *Three Dansettes:* 1. *Little Princess;* 2. *Fairylight;* 3. *Valsette* (Grade 2); tuneful study material in dance rhythms for young pupils.

Palmer, Nathalie. *Petite Serenade* (Grade 3); melodious and graceful, suggestive of ballet music.

Poldini, Eduard. *Twenty-five Studies,* Op. 96; short studies with great charm of melody, harmony and rhythm, as preparatory to style and interpretation. They should prove stimulating to a pupil with a musical nature.

Soro, Enrique. *Violet* (Grade 4); *Consolation* (Grade 4); *Recollections of Concepcion* (Grade 4-5); the first two are graceful pieces in waltz rhythm and the third is a suite which should have the attention of recital players.

Sternberg, Constantin. *Seventh Concert Étude* (Chevauchée Nocturne) Grade 5; brilliant in effect and satisfying to the player. It calls for the best of modern technical equipment. By a distinguished teacher whose death in Philadelphia was announced a few weeks ago.

Wright, Minnie T. *Romance* (Grade 3); *Moon-Flower* (Grade 3); *A June Idyll* (Grade 3); these tone-pictures are called "All on a summer eve," which gives a suggestion for interpretation. No. 2 has a touch of Oriental quality.

From Arthur P. Schmidt Co.

Harris, Cuthbert. *Six Characteristic Studies* (Grade 3); technique and style are the purposes in these studies. The music is tuneful although the aim is to bring about mechanical perfection.

Pratt, Harry Rogers. *Circus Sketches* (Grades 2 and 2-3); ten studies or pieces with apt titles and attractive music, descriptive of circus experiences.

Torjussen, Trygve. *Summer Musings; Sleigh Drive; Voices of the Morning; Voices of Evening* (all Grade 3); poetic "impressions" set forth in music by one of the foremost modern Scandinavian composers.

Composers' Music Corporation

Blanchet, E. R. *Étude de Concert,* Op. 15, No. 1 (Grade 5); *Polonaise,* Op. 15, No. 3 (Grade 5-6); concert pieces in modern style, with brilliant technical effects.

PIANO, FOUR HANDS

From Oliver Ditson Company

Bordman, G. N. *The Blacksmith's Song* (Grade 1).

Grieg, E. *First Peer Gynt Suite,* Op. 46. Pitson Edition.

Rimsky-Korsakoff, N. *A Song of India* (Chanson Indoue) (Grade 3); duet arrangement of a favorite composition.

Volga Boatmen's Song. Duet arrangement. (Grade 3).

VIOLIN

From G. Schirmer, Inc.

Haydn, F. J. *Minuet in C.* Arranged by Arthur Hartmann. First to fourth positions used.

Huarte, Julian. *Tema Granadino; Causerie;* by a Spanish composer. The first is a slow, broad melody that can be played in the first position but will be more effective if several are used. The second is a somewhat whimsical number with attractive musical quality.

Schneider, Edward F. *Idyl;* Modern in harmonic style and requiring command of the various positions to render effectively.

Stahl, Willie B. *Anicette* (Serenade); a melodious number in the key of A flat. Can be played in the first position.

Weisberg, A. H. *School of Double Stopping;* the exercises cover thirds, octaves, tenths, sixths and chords. Ample material for the study of this difficult department of violin technic.

ENSEMBLE

From Arthur P. Schmidt Co.

MacDowell, Edward. *A.D.MDCXX,* Op. 55, No. 3; *Song,* Op. 55, No. 5; transcriptions of two favorite numbers for violin, piano and 'cello.

Levenson, Boris. *Minuet in G,* Op. 43, N. 2; melodious and pleasing. The violin and 'cello parts are comparatively easy.

HARP

From G. Schirmer, Inc.

Mendelssohn, F. *Spring Song.*

Rameau, J. P. *Gavotte from the Temple of Glory;* arrangements of two classical numbers.

SONGS

From Lorenz Publishing Co.

Adams, Carrie B. *O Sacred Head* (medium voice); an easy song for the church service.

Ashford, E. L. *That First Easter Morn* (high and medium voice); broad and churchly in style with a melody that can be effectively delivered.

Protheroe, Daniel. *Let the Little One's Come* (high voice, low voice); for Children's Day services. Bright and tuneful.

Scott, Charles P. *Suffer the Little Children* (high voice); a fine song for special occasions referring to the children.

Williams, Gordon. *Peace Be Unto You* (medium voice); easy and melodious.

Wilson, Ira B. *My Mother* (medium voice, also as duet); a song of tribute to all mothers.

Woodcock, Alice Larry. *The Old-Fashioned Garden* (medium voice); it is "mother's garden" and the song is for Mothers' Day.

From Hinds, Hayden & Eldredge, Inc.

Braine, Robert. *It Is For You* (high, medium, low); a ballad of the modern style.

De Armond, Robert. *Judgment Day* (medium voice); a song of the Tennessee Mountains. Full of folk-song character.

England, Russell J. *Seek Ye the Lord* (medium voice); easy and effective for church use.

Gartlan, George H. *My Love* (high or medium); melodious and singable, in the modern ballad style.

McClure, J. Clarendon. *Lift Up Your Heads* (high voice); a song of broad style for festival church use.

Wallace, Mildred White. *I Would Hold You in My Arms* (high voice); Easy sentimental ballad for social use.

From the Heidelberg Press

Stults, R. M. *Hail! Thou Once Despised Jesus.* For easter or general use (medium voice); *Supplication* (high voice; sacred song with simple effective melody; *Lord, Speak to Me* (high and low voice).

Stoughton, R. S. *The Empty Grave.* An Easter song, to the poem of Frederick H. Martens. In high and low voice.

Banks, Harry C., Jr., *He Hath Showed Thee, O Man* (medium, low and high voice); a sacred song, with words from the Book of Micah.

Lowden, C. Harold. *I Shall Hear the Bells of Heaven.* Bell effects provided in piano or organ accompaniment.

From R. L. Huntzinger, Inc.

Grosvenor, Ralph L. *Top o' the Morn* (low, medium low, medium high and high voice); a fanciful little Irish song, good for encore use. The poem is by the Countess de Saint Seine.

Turner-Maley, Florence. *The Stars Sang in God's Garden* (low and high voice); Sacred song with simple accompaniment.

Stickles, William. *In His Steps* (low, medium and high voice); a sacred song to the poem by Frank K. Speidell, well known in the publishing and musical fields. It is based upon the famous book of the same title by Rev. Charles M. Sheldon. The song was composed as a prelude to a motion picture version of the book now in preparation.

Hamblen, Bernard. *You* (low, medium and high voice); an unpretentious ballad in waltz time.

From G. Schirmer, Inc.

Blair, Kathleen. *Lollypops* (high voice); a cunning little song for a child or a singer of child's songs.

Bracy, Sidney. *My Little Bundle of Love* (high voice); *Mammy's Here* (medium voice); two simple cradle songs, the second with negro dialect text.

Enders, Harvey. *Valgovind's Boat-Song* (medium or low voice); descriptive in style, irregular in rhythm and meter, with accompaniment figures that give the atmosphere of a rushing current and waves.

Fox, Oscar. *The Cowboy's Lament* (high and low voice); one of the songs collected by John A. Lomax, a fine example of the songs of the prairie folks.

Lucas, Gene. *A Tragedy in Porcelain* (high voice); useful as a character song, the heroine a Dresden China shepherdess, the hero a wooden soldier.

Murchison, Kenneth M. *In Old Nassau* (medium voice; a song of love and sunny days in the Bahamas.

Schubert-O'Hara. *The Unknown Soldier* (high and low voice); a memorial song to one who made the supreme sacrifice in the late war. The melody is adapted from Schubert's "Adieu."

Pomar, Harry J. *Tonight* (medium voice); a song of character, short but with a good climax.

Robinson, M. Hennion. *Noon* (low voice); not so much a song as a mood in music for piano and voice to give the atmosphere of mid-day.

Rybner, Dagmar de Corval. *The Water Lily* (high voice); *Salaam Alaikum* (high voice); the second of the two has a picturesque Oriental color in voice part and in the harmony.

Sachs, Henry E. *The Three Riders* (medium voice); *Once in a While* (medium voice); the "Three Riders" are Fame, Wealth and Love. Both songs are short and suitable for encore use.

Steere, William C. *Fiesta* (high or medium voice); *A Little Knot of Blue* (medium voice); the first has the color of a Venetian merry-making, the second is a simple lyric in waltz rhythm, melodious and pleasing.

From Arthur P. Schmidt Co.

Tegner, Alice. *Children's Sing-Song from Sweden,* Part I and Part II; a collection of delightful songs from the Swedish répertoire. Some can be used as songs for games or action.

Marsh, W. J. *A Flower Wreath,* Song Suite; eight numbers for solo voices and two- and three-part ensemble. They are fine songs for recital use; the work as a whole will appeal to an audience.

PIPE ORGAN

From J. Fischer & Bro.

Kinder, Ralph. *Arietta.* A melody of considerable charm with a pleasing variety of effects. Well adapted for pictures.

Vibbard, Harry L. *An Indian Serenade.* A short number; rich in color with a plaintive melody.

Lemare, Edwin H. *Tears and Smiles.* Written by a practiced hand, with clever registration; short and effective.

Hoeck, Theodore. *From Chapel Walls.* A transcription by the well-known organist Alexander Russell. A short number that will be adaptable to many uses.

From the Heidelberg Press

Stults, R. M. *March Triumphal.* Majestic and stirring in effect.

Frazee, Gerald F. *Festival March.*

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Institute Students in Opera Excerpts

ANOTHER demonstration of the splendid work that is being accomplished by the opera department of the Institute of Musical Art, under the direction of Alexander Savine, was afforded those who attended the two performances given at this school on the evenings of March 31 and Apri 2. With the employment of costumes and scenery from the Metropolitan Opera House, parts of three operas were given by young singers from the institute studios of George Meader, Lazar Samoiloff, Madeliene Walther, Mrs. Theodore Toedt, Herbert Witherspoon and Joseph Regneas.

The program included Act II of Gluck's "Orfeo ed Euridice," with Mme. Carl Friedberg as *Orfeo* and Lillian Gustafson as *Euridice.* Both proved themselves fully equal to the requirements of the score, and in the presentation of the third act of "Aida" excellent work was done by Regina Diamond as *Aida,* Claire Stetson as *Amneris,* Aldo Bomonte as *Rhadames,* Horace Smithey as *Amonasro* and Jesse Robertson as *Ramphis.*

The third act of Mozart's "Marriage of Figaro" completed the program with the following cast: Miss Gustafson as *Susanna,* Electa Havel as *The Countess,* Ruth Thomas as *Cherubine,* Miss Stetson as *Marcellina,* Garrett Minturn as *Don Basilio,* Walter Muller as *Figaro,* Mr. Robertson as *Dr. Bartola* and Ralph Schiller as *Antonio.*

The Institute Orchestra played the difficult music with notable results, and Mr. Savine conducted the performances with a skilled hand.

New York Symphony Cooperates with Public Schools

At the annual meeting of the Symphony Society of New York held recently at the residence of the president, Harry Harkness Flagler, Mary Jay Schieffelin, the executive secretary, reporting for the Educational Committee, told the directors of the progress of the society's program in the public schools. Through a fund contributed by the directors, 3200 free tickets have been distributed by the Board of Education to school children for the Saturday morning concerts in Carnegie Hall. Seventy-two high schools pupils selected for their talent by the Board of Education have been given twenty-five lessons each by the first instrument players of the New York Symphony Orchestra, the expense also being contributed by the directors of the society.

A New Band and Orchestra Collection

The publication of Ascher's Advanced Band Book No. 2 with orchestra combinations will interest amateur and professional bands, as well as public school music supervisors. This book is published with complete instrumentation for military band, and additional orchestral parts bring it within the scope of any combination of instruments. The contents include twenty numbers including grand opera selections, marches for all sorts of occasions, overtures, waltzes, ballads, folk-songs and standard classics. Years of experience in this field enable the publisher, Emil Ascher, Inc., to present music of this kind in the form best adapted to the immediate needs of bands and orchestras in schools and out.

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The MUSICIAN

for

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EDITORIAL

Who Shall Point Out the Vocal Fakirs?

Three prominent vocal teachers, representing a prominent organization, met the other day to discuss a plan to standardize the profession of voice training. All of them are noted for the splendid singers they have produced. When they met to discuss the fundamental phases of voice production they found that they could not agree on the elementals of the art or science which all of them had been teaching so successfully for many years. They are intelligent men, therefore they were in agreement as to the anatomical structure of the vocal organs, but when it came to prescribing the processes by which correct singing should be accomplished, they found that there was no hope of their meeting on common ground. The incident is related here to illustrate the difficulty which faces those who would standardize the profession of voice training. It has significance also from another point of view. In no other profession, so much as in the pedagogy of singing, does one hear the word "Fakir" and "Charlatan" hurled back and forth. In no other profession so much as in the teaching of singing is there such strong condemnation of the other fellow's methods.

Is it not proper to ask who has the right to act as judge in the matter? When acknowledged experts cannot agree, from which standard shall judgment be obtained? The "Fakir" is one who knows that he doesn't know, but continues to fool the public. If he actually doesn't know, but thinks he does, and acts in all sincerity, he must be rated as an incompetent, not a fakir. This is a little more than a matter of word definition.

Only too often the so-called Charlatan is merely the one whose methods are not in agreement with those who thus characterize him.

* * *

Contests That Do More Harm Than Good

It is a good idea to stir the whole country to think about music and to hear much music, for the period of one week, at least. Just how many worthwhile converts to the cause were produced by the National Music Week celebration last month, no one can say. Certainly many persons were made to realize that good music is a valuable thing to add to the experiences of life; that it has many personal benefits that go deeper than the mere enjoyment of the moment.

This thought of giving music a big boom once a year is not new in America. The annual May festival, more popular a dozen years ago than it is today, was a forerunner of the present music week. It often amounted to three or four days of musical hysteria followed closely by about 360 days of musical indifference in our smaller cities.

It would be a fine thing to have every week a music week; to encourage those forces that were so active early last month to carry on, perhaps more quietly, but steadily and persistently, the program that they tried to crowd into a single week.

In the Metropolitan district, the desire to make music week all-inclusive of our musical activities, brought about some rather unpleasant conditions, with reference particularly to the contests held in various parts of the greater city. THE MUSICIAN has received several letters on the subject, one of them from Mary Wildermann, pianist and teacher, who contends that, having personally visited a number of the contests, and having learned later of the after-effects, they caused more injury than good. Miss Wildermann charges that at three of the local contests which she attended the judges rendered decisions that must have been discouraging to the contestants; that mechanical facility and speed of performance were the criterion by which the judges reached their verdicts and that musicianship had little to do with the decisions. Miss Wildermann goes further in her condemnation by stating that certain parents of contestants who received a low rating, when they called upon the judges on a following day to ask for an explanation of the adjudication, were told that their children had been improperly taught and were thereupon solicted to send them to their own studios for future instruction.

THE MUSICIAN does not believe that any representative number of the judges employed in the rating of the music-week contestants descended to such unethical practice as this; in fact the list of the judges contained the names of many of our finest and most responsible teachers who looked upon these duties without thought of personal gain. The fact, however, that a few of them did offend the decencies of their profession to this extent opens up the whole question as to the merit of these wholesale contests, intended to determine the comparative musicianship of so many young students.

One may consistently advocate a stirring of the competitive spirit in music and yet deplore the invocation of contests which purport to measure musical achievement accurately by the application of the foot-rule.

* * *

A Modern Pied-Piper

One of the problems which concerns musical educators is the method by which the youth of the country may be led to like music for its own sake. It is a question that has fascinated school men and private teachers the country over and has inspired some of them to develop systems remarkable for their ingenuity. Consider the case of Albert N. Hoxie, Jr., of Philadelphia, noted as a community leader of song, distinguished for the valuable work he accomplished during the world war by turning group music-making into a national asset, who now goes through the city of brotherly love like a modern pied piper, armed with hundreds of mouth organs, organizing an army of boy musicians, teaching them to express whatever music lies latent in their souls, through that most universal of all musical instruments, the harmonica. Mr. Hoxie leaves theorizing to the high-brows. He is concerned only with practical results. He knows that he can reach his boys and make better young citizens of them by getting them interested in the music they all know how to make. He believes in winning them to the cause of music by leading them through the path they really enjoy following. Later he will see to it that these harmonica orchestras he is forming will include other instruments of more pretentious standing.

Mr. Hoxie, apparently, isn't the only serious person who sees in the mouth organ material that will effect a national musical awakening. School superintendents, supervisors of music and leaders in other educational departments have been won over to indorsement of the instrument.

A Month of Musical History

Metropolitan Opera Plans Announced

JUST before sailing for Europe Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, announced a detailed plan for 1924-25 season of New York opera, which will open on Nov. 3. The following new artists have been engaged for next year: Toti dal Monte, soprano, of La Scala; Nanny Larsen, soprano, of the Stockholm Opera House; Maria Muller, soprano, of the Munich Opera House; Joan Ruth, American soprano; Mary Bonetti, American contralto; Ralph Errolle, American tenor; Francesco Seri, basso. Tulio Serafin, of La Scala, will come to the Metropolitan as conductor. The following novelties and revivals will be given: "Giovanni Gallurese" by Montemezzi, "Jenufa" by Janacek, "Gioconda" by Ponchielli, "Falstaff" by Verdi, "Dinorah" by Meyerbeer, "Juive" by Halevy, "Contes d'Hoffmann" by Offenbach, "Pelléas et Mélisande" by Debussy, "Götterdämmerung" and "Rheingold" by Wagner; "Petrushka," ballet by Stravinsky.

National Music Week

Throughout the United States, from May 4 to 10 National Music Week was celebrated by the intensive giving of concerts, holding of community music events, contests, etc., all as a part of the broad-gauged program outlined by the National Bureau for the Advancement of Music. THE MUSICIAN has received reports from many active centers throughout the country describing the local rush of musical events that celebrated the occasion. Choral societies, school choruses and orchestras, bands, and individual soloists from studios and music schools were enlisted to make the program representative of many varied interests. Mayors of cities and governors of States made proclamations favoring the celebration and music merchants and daily newspapers gave wide publicity to the musical happenings of the seven days. Probably never before has so much music been made in the United States within the allotted period.

Boito's "Nerone" Has Its Premiere

An event of international importance in the operatic world, was the premiere of Arrigo Boito's opera "Nerone," which was produced on the evening of May 1, at La Scala, in Milan, under the direction of Arturo Toscanini. The opera depicts the contrast between the decadent Rome of Nero's time and the dawn of Christianity. In the cast were Rosa Raisa, Luisa Bertana, Aureliano Pertile, Carlo Galeffi, Simon Mago and Marcel Journet. This premiere had been many times postponed and its final production created intense excitement among the Italians. Critics wrote enthusiastically of the dramatic and musical content of the work. It is said that the total receipts of the first performance amounted to $50,000.

Buffalo "Drives" for a Symphony

Another American city is stirring local support for a permanent symphony orchestra. In Buffalo, where the movement is appropriately designed as a memorial to the late Mai Davis Smith, pioneer musicial manager of that city, a large membership has been enrolled by the local symphony association and plans are under way for a successful season to begin in the autumn.

Would Legalize National Anthem

A bill has been introduced into Congress to make "The Star Spangled Banner" the official National Anthem of the United States, and to punish any disrespect to the anthem. The measure has been referred to the House Committee on the Judiciary.

Wisconsin Music Teachers Meet

The fifteenth annual convention of the Wisconsin Music Teachers' Convention was held in Stevens Point, Wis., April 29, 30 and May 1. A record attendance, unusual enthusiasm among delegates present and a program of outstanding merit marked the meeting. Officers elected for the ensuing year are: President, Dean Liborius Semmann, Marquette University School of Music, Milwaukee (reelected); vice-president, Frank Olin Thompson, Wisconsin Conservatory of Music, Milwaukee; treasurer, Mrs. Annie L. Heilman, Merrill (reelected); secretary, Mrs. E. B. Loofsboro, Janesville; editor of the *Teacher*, Harold S. Dyer, State Normal School, Stevens Point; chairman of Program Committee, Theodore Winkler, Sheboygan; general local chairman, Harold S. Dyer, Stevens Point. The 1925 convention will be held in Eau Claire, late in April.

Reopening of Covent Garden

The first season of "Royal Opera" at Covent Garden since 1914, was opened on the evening of May 5 with a performance of Wagner's "Rheingold." The King and Queen were in attendance and according to cabled reports "fabulous prices were paid for seats." Among the season's artists are Alfred Piccaver, the American tenor, Ferdinand Anseau, Marguerite D'Alvarez, Maria Ivogun and Selma Kurtz.

Monteux's Farewell to Boston

Receptions and demonstrations in his honor marked the final days of Pierre Monteux's direction of the Boston Symphony Orchestra early in May. Members of the orchestra made a presentation to the departing conductor of a silver punch bowl at the final concert, at which Beethoven's Fifth Symphony was the principal work.

Chicago Memorial to Theodore Thomas

A memorial to Theodore Thomas, sculptured by Albin Polasek and erected in Grant Park, opposite Orchestra Hall, was unveiled with appropriate ceremonies in Chicago during the last week of April. A memorial concert, conducted by Frederick Stock, preceded the unveiling.

To Conduct Syracuse Symphony Orchestra

Vladimir Shavitch has been engaged as conductor of the Syracuse Symphony Orchestra, for which twenty-four concerts are announced to take place next season.

New Violist for Flonzaley Quartet

Felicien D'Archambeau, brother of Iwan D'Archambeau of the Flonzaley Quartet, the famous chamber music organization, has been added to its personnel as violist, and will appear with the quartet during its next trans-continental tour.

Wins Berkshire Prize

Wallingford Riegger of New York City, is announced as the winner of the $1,000 prize offered by Mrs. F. S. Coolidge for the best chamber music work entered in the 1924 competition of the Berkshire Music Colony. The prize composition is written for four voices and a small orchestra of seven instruments, to the poem of Keats, "La Belle Dame sans Merci."

Scharwenka on His Way Here

Prof. Xaver Scharwenka, who is to conduct his own concerto at the concert and commencement exercises of the Chicago Musical College at the Auditorium Theater on June 16, is sailing from Hamburg, May 31, on the steamship Saxonia, accompanied by Mrs. Scharwenka and their daughter, Lucie. Professor Scharwenka will remain to conduct a master class this summer at the Chicago Musical College.

Philadelphia Orchestra "Saved"

For some time past reports have been current regarding the possible dissolution of the Philadelphia Orchestra, as the result of differences between the Musicians' Union and the management of the orchestra. It is now officially announced that these differences have been settled and that the orchestra, which is believed by many critical persons to be the leading symphonic body in the United States, if not in the world, will continue its work without abatement.

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Cesar Thomson to Return

The Ithaca, N. Y., Conservatory of Music announces that Cesar Thomson, the famous Belgian violin instructor, who leaves this month for a vacation in Europe, will return about the middle of September to resume his classes at that school.

Additions to Curtis Institute Faculty

Director John Grolle, of the Curtis Institute of Music, in Philadelphia, announces among others, the addition of the following to the faculty of the new school: Josef Hofmann, David Sapirstein, Mme. Marcella Sembrich, Horatio Connell, Mme. Charles Cahier, Louis Svecenski, and Rosario Scalero. The school will be located at Eighteenth and Locust Streets, in a large dwelling now being remodelled for the purpose.

Hadley Opera for Chicago Season

Henry Hadley's opera "Bianca," which had its first performance in 1918, at the Park Theater in New York, has found a place in the repertoire of the Chicago Civic Opera Association's season for 1924-25.

Million Dollar Building Program for Cincinnati Conservatory

A series of five buildings, the entire cost of which is estimated at approximately $1,000,000 will be erected by the Cincinnati Conservatory of Music, under a plan that has been developed to take care of the future needs of the institution. The plans have been prepared by William Burnet Tuthill, New York architect. The first structure to be built will duplicate the wing of the present school and will be located on Burnet Avenue. It will be of brick and terra cotta with steel construction. Dormitory rooms, studios and a large dining hall will be in these buildings. The conservatory is State accredited and has a summer school which is of particular assistance to public school music teachers and music supervisors. Bertha Baur, sister of the founder, is the director of the conservatory.

Nebraska Music Teachers Endorse Credits

The Nebraska Music Teachers' Association, at its annual convention in Grand Island, Neb., on April 21, 22 and 23, supported the appointment of a State director of music, and indorsed a credit system in the public schools for the private music student, similar to that in operation in the schools of Omaha and Lincoln. New officers were elected as follows: Laura Schuler Smith of Lincoln, president; Cecil Berryman of Omaha, vice-president; Edith Lucille Robins, secretary-treasurer. Voice, Violin, piano and organ conferences occupied the second and third days, and a suggested curriculum for a High School course of study was adopted by the convention.

First Requisites For a Dependable Piano Technic

Learn to Acquire a Good Legato as One of the Foundational Steps—Material That Will Be Found Valuable—Reminiscences of a Distinguished Pianist

By FREDERIC LAMOND
(Transcribed by Harriette Brower)

Frederic Lamond

WHEN it is known I am holding master classes at the Eastman School of Music, I am asked sometimes how I find American pupils as music students. I might answer that question by saying they do not seem inclined to come right down to foundational principles and work on their technical equipment, in order to perfect it as much as possible. They do not seem to realize the importance of technic study outside of répertoire. They think they can learn technic from—let us say Beethoven's Sonatas, when they should learn it from Czerny. One must do a certain amount of technical study constantly, in order to make any headway with répertoire.

One of the first requisites for a dependable technic is to acquire a good *legato;* that is the foundation of everything. We know there are various kinds of legato. There is the perfectly connected touch, the over-lapping touch, and the slightly detached or non-legato touch. All these should be understood and under control. Perhaps the best material to use for developing discriminating touch is the well-tempered Clavichord. Think of the Second Prelude, for instance; it develops precision and clean finger action. Several varieties of legato can be used in it, and the Fugue teaches variety of touch, tone and phrasing. Number 3 I might call a lady's Prelude and Fugue; it is indeed charming.

It is a curious fact that only a few of these Preludes and Fugues seem to be familiar, even to serious students. When do we ever hear the one in G, or the last pair in Book I? And Book II is less known than Book I. I use both books equally. A knowledge of this great music is in itself a liberal education to any student. I do not mean simply being able to play a few of them from the notes. I mean to be familiar with them all, and so thoroughly as to master their structure and content, and, of course, to know them from memory.

* * *

OTHER technical material should include the Henselt Études. They are excellent for wide reaches and stretches, and they are far too little known. Henselt had a genius for devising all sorts of finger reaches as technical exercises, and the Études are very helpful in all such ways.

The advanced student must, in the end, develop his own technic, according to the structure of his hand, and I might add, according to his own mentality. We really do not find any two artists playing the piano in exactly the same way. Leschetizky made a specialty of technical training, yet his pupils do not all play the same way. Take any three names at random—Slivinsky, Gabrilowitsch and Schnabel. They each have an individual technic, which they have evolved to fit their requirements.

In order to cultivate a Chopin or Liszt technic, I have learned that the thumb plays a very vital rôle. I might say that the thumb, in more ways than one, is the pivotal point in playing. Hardly any student comprehends that the thumb should be free to move from its knuckle joint, which is to be found at its base. Knowing this, the attention can then be directed to cultivating lateral movements of thumb, which can move *out* and *under* the hand, while the hand can move *over* and *back* from the thumb. In this way the thumb acts as a pivot to throw the hand over and back, as in scales and arpeggios, or in skips.

* * *

THE musical amateur "loves music," and loves to talk about music. She is easily swayed, at a concert, by signs of the sentimental in a performer, and applauds, even though she may at the same time be listening to constant sins against good taste and correctness. How does she know when there is too much *rubato,* when a phrase is distorted, when notes are made longer or shorter than they are written? Even many of the critics do not know these things, so why expect her to be wiser than they?

The musical amateur studies music—in her way—and her desire for sentimental tone is seen in the way she delivers a melody, for she presses the key with unction, and then makes a vibrating movement of hand after the key is depressed—much as a violinist or 'cellist makes the quivering movement on the string. She imagines this shaking of the hand is going to make the tone more expressive and soulful. When she plays octaves her hands are flat, with all fingers outstretched. She cannot seem to grasp the idea that the hand should be held in a somewhat arched position, with fingers slightly curved, to avoid hitting other keys, or the name board.

I merely mention a few of the little things we teachers have to struggle with in the pupils who come to us.

* * *

I HAVE had rather a unique experience in my musical up-bringing. In the beginning I was trained as a violinist. Of course I learned a little piano along with my violin study, but it was intended I should stick to the violin. Yes, like Harold Bauer in this regard, though I am sure he was a much better violinist than I ever was. All the same I played rather respectably. I learned to play organ too, in my early years. When I was about fourteen, I was sent to the Raff Conservatory at Frankfort, where I studied violin under Heerman, piano with Schwarz and composition with Urspruch. Later, when von Bülow came to Frankfort, I decided to give up violin and devote myself wholly to the piano. I wanted to have lessons with Bülow, but I knew he was a very difficult mentality to deal with. However, I made the attempt, and finally entered his class. He said little when I played, as it was not his way, and I feared he was entirely indifferent. But I learned a little later that he was kindly disposed toward me. Of course I was just a young boy in those days, but knowing something of the violin and even a little about the oboe, I was always spending my spare time about the orchestra, listening to the rehearsals and so on. In this way the master's attention was often directed to me. It was a wonderful education to see and hear Bülow conduct. What precision, what endless care with every little point! His aim was perfection in every detail.

I worked very hard with my piano répertoire, for I had much to do to catch up. When I was sixteen or seventeen, my master went to Berlin for the month of May, to conduct a master class at his friend Karl Klindworth's Conservatory. He asked me to accompany him.

The Klindworths had a fine house in one of the best parts of the city, and the Professor had a large following, with quite a number of American students among them. The class assembled every other morning, lasting from eight-thirty till twelve-thirty. Only the works of Raff, Mendelssohn, Brahms and Liszt were to be played; no Beethoven, Chopin or Schumann, for, as Bülow said, he had to hear the music of those composers constantly in Frankfort, and wanted a change of thought when he came to Berlin. He gave much attention to the compositions of Raff, and we had to do the Suites, of which there are two or three good ones. I am afraid, in spite of all, that the music of Raff will not be resuscitated in the future, though it has many excellent qualities.

* * *

BRAHMS might be said to have been the favorite composer. We had the Haendel Variations, the Ballades, Rhapsodies, Capriccios and Intermezzi. I was called upon to play the Variations and Fugue, so it will be seen I must have worked pretty hard to have been able to manage this difficult composition

Of Liszt we did the Ballades and some of the big Etudes. That one which he calls

"Feu Follets," is a tricky little thing—really not little at all either, and splendid work for the fourth and fifth fingers. One can almost acquire a special technic for those two fingers out of it.

After the May class was over, at the very end of the month, I returned to Frankfort and resumed my studies with Bülow, who now showed me many kindnesses. Later in the season I went to the little town of Meiningen, where Bülow conducted the famous Meiningen Orchestra. If you have seen and heard him as conductor, you know what a master he was. He not only directed from memory, but expected his men to know their parts by heart. He also made the men stand the entire time through a concert, remarking that, as he was obliged to be on his feet all the time. the band should also be able to do likewise.

* * *

I MANAGED to slip in to hear many rehearsals and so learned a great deal about the orchestra. I was present when Brahms's new Symphony was put in rehearsal. It seems that Brahms had lately finished this Symphony—the Fourth. On its completion. he had wrapped it up and sent it to Bülow by ordinary post. One morning Bülow came to rehearsal in a terriffic state of excitement. At first no one seemed to know what was the matter. At last it began to be comprehended that the MS of the Brahms Symphony had gone astray, perhaps had been lost. All was consternation. Brahms himself was appealed to. No, he had no duplicate copy, and if the work were really lost, he would have to rewrite it from memory.

After a time of anxious suspense the MS finally turned up and was put in rehearsal. It was found to be very difficult and much time was needed to prepare it. I well remember the first performance, when the work was presented to a very musical audience. As soon as all was over and the audience had dispersed, Brahms sent word he wished the Symphony repeated at once. The members of the orchestra were hurriedly recalled and took their places in the darkened concert hall. Brahms himself conducted. It was an occasion never to be forgotten. The figure of the composer with his long hair and flowing beard, his right arm holding the bâton raised aloft, was silhouetted sharply against the light of the platform. And thus the great work was heard twice in succession that day.

Yes, those were happy days, not to come again. I studied with Liszt also in that youthful time, but I think it will take too long to go into those reminiscences, to bring back those memories. We may reserve them for a future time.

Young Students Acquiring a Sense of Pitch at the Seymour School

A Class of Youthful Music Students at the Seymour School in New York

TO lead the child into experience and to illumine, refine and coordinate that experience and thus make it practical and productive of future growth are the fundamental principles upon which Harriet Seymour bases her plan of child music instruction at the New York school which bears her name. The illustration shows a class at work with one of the assistant teachers, delving into the mysteries of pitch. The child's natural instinct for rhythm is aroused by skipping, marching and swinging; he is taught to listen carefully to the melodies of the folk tunes employed in this work so that he can play them at the piano or sing them from memory. In this way Mrs. Seymour contends, gradually and naturally a true musical feeling is awakened which makes further progress in study much simpler and more enjoyable.

Where Children Find Keen Fun in Their Music Study

IN spite of the signal advance that has been made in modern pedagogy, it is somewhat of a novelty to see a class of young piano students, ranging in age from nine to fourteen, enjoying their instruction period with the same enthusiasm and intensity that characterize their rompings and playtime.

The other day, during a visit to Philadelphia, I stopped in to witness a morning session of the Model School of the Progressive Series of Piano Lessons conducted in that city by P. D. Cone, the Eastern representative of the Art Publication Society. The two classes which I attended were taught by Hilda A. Fosberg, and in the first were three boys and two girls. They were a fine lot of youngsters, real Americans, full of red blood and all of them on their toes constantly.

Some of them had had not more than three or four months of music study, but they showed an acquaintance with the language of music that would put many of their elders to shame. The progress of the session offered convincing testimony as to the advantage of group instruction in piano teaching, for the spirit of competition surcharged the class room, and the desire to "get the highest mark" guaranteed constant alertness, as it must have intensified the hours of home study and preparation.

In turn the pupils were required first to play a composition in their grade, which they had not previously seen. Each pupil was allowed a handicap, based on previous performances, entitling him to two or more mistakes, before he was excused from the piano. After his allotted number of mistakes had been committed he was marked according to the number of bars in the composition which he had successfully played.

Then followed tests in ear training, notation, major and minor scale construction, written exercises at the blackboard, rhythm exercises, and the playing of prepared pieces.

Each step was carefully marked on records hung on the wall so that the progress of the child could be checked by his parents. They had home work, also, in the form of printed questionnaires which they were obliged to bring with them. Varied colored ribbons, gold and silver stars and percentage marks were the rewards that indicated their relative standing in the class.

Before the class was dismissed Miss Fosberg conducted them, augmented by waiting students and visitors, through the toy orchestra, a novel device calculated to promote a sense of rhythm and ability to read notes and to "keep time." With triangles, castanets, bells, drums and other noise-making toys, they played from a printed score, to piano accompaniment, several standard compositions.

Visitors from all parts of the country have witnessed these unique sessions and have found in them the inspiration to carry on their own work with better results. They represent a far cry from the piano lesson which so often proves a drudgery for the youngster. Here there is no forcing of attendance, for the children look upon their model school hours as a source of real joy, an opportunity to have the best kind of time. The excellence of the work they did both in sight reading and in playing prepared numbers is ample justification of the teaching methods employed. In a few months' time these children had overcome many of the hardest stages of piano learning; they knew the language of the art and had a fair grounding in theory, harmony, musical history, ear training and sight reading. All of the topics had been taught to them coordinately, in accordance with the principles of the Progressive Series, which they used as their text material.

Seven such classes are now held at this Model School, and others are forming. They are turning out not merely pianists but thoroughly equipped musicians, who enjoy their study of music as much as, if not more than, the average child likes his hours of playtime. P. K.

Why I Left "Business" to Go Into Music

A Popular Concert Singer and Vocal Teacher Tells Why He Gave Up a Good Job to Follow a Professional Career

EDITOR'S NOTE: *Here is the story of a young American man who has won his way to a position of prominence as a concert baritone and vocal teacher. He began by learning the white collar business in Troy, N. Y., the greatest collar producing center in the United States and, although he had every promise of elevating himself to a distinguished plane in commercial life he gave up a good job to go into music. In this article he tells why he would do the same thing if he had to go through his life again.*

BY WILLIAM SIMMONS

IF you ask the average business man what he thinks about music as a means of earning a livelihood he will no doubt smile pityingly at you and tell you to forget it. He looks upon musicians with something of commiseration, if not of contempt. That one of the many branches of music is a profitable and in other respects a worth-while vocation for a young man has probably never entered his head.

I had as much schooling as the American boy usually receives and as I lived in a city known throughout the world for its wonderful collar industry, I began my business career by going into a collar factory, to start at the bottom with a firm determination of going right through to the top.

For several years I worked industriously with adequate rewards and with every indication that I should some day reach the upper rungs of the ladder I was climbing. On one occasion, in the course of a stubborn strike among the workers, it was my arguments, delivered from a soap box in the factory yard that broke the strike. The heads of the concern knew this and showed me that they were willing to recognize my services by promotions.

But, as I grew through boyhood a deep-seated urge kept making itself felt, more and more; it was based on an intense love for music. It is difficult to explain just why my thoughts turned continually to music. It wasn't an inherited instinct, so far as I can learn; nor was I brought up in a particularly musical atmosphere. The desire was there and the more I fought it the stronger it grew.

When the great artists came to Albany and Troy I was the first one in the gallery; I heard them all. I bought the music they played and sang, and I studied it. When Sembrich came to town I walked up and down the corridor in the hotel, passing her room for an hour in the hope of hearing her practice so that I might learn something of value. I read everything that I could that pertained to music, especially to singing.

AS this intense devotion to music grew the daily routine of the collar business began to pall. And one day the turning point came. I tightened my necktie, put on my coat and went into the office of the president of our company. My mind was clear; I must give up business and go into music.

The president heard my story and much to my surprise showed a keen sympathy. He had heard me sing and he knew that even at

William Simmons, Baritone and Vocal Teacher

that time I had appeared frequently in an amateur way with various clubs around town. I said, "If you had a son with talents would you not want him to cultivate them?" His reply was, "I wish my son had talents such as yours. You may count on any help that I can give you."

And so I went to New York with my trunk and my ambition. I applied at the Metropolitan Opera School and had an audition which resulted in my securing the scholarship formerly held by Alfred Piccaver the operatic tenor, who was then in Europe. Every afternoon I worked in the New York office of the collar company; every morning I spent at the opera school, learning not only the fundamentals of singing but the languages, musical theory and the other branches.

Gradually opportunities opened before me in the way of a church position, quartet engagements, phonograph recording and later, concert engagements, which made it possible for me to give up the office work, pay back certain family obligations I had incurred and devote myself to the building up of my musical career. So much for the purely biographical details.

* * *

I HAVE found music to be a thoroughly engrossing means of gaining a livelihood. It has brought me into contact with a very wonderful circle of men and women whom I would never have met in commercial life; it has meant a life of cultural influence in an atmosphere of refinement and mental alertness. It has enabled me to "be in business for myself," to control my own destiny, to be free from the drudgery of commercial routine; it has given me an adequate monetary compensation and, greatest of all, it has enabled me to live comfortably by the kind of work I enjoy more than anything else.

It is true that music is essentially an art and that those who would make it purely a business matter are not likely to go far in an artistic way. But the person who would make music a career must consider carefully the business aspects and conduct his affairs on legitimate business principles. Since my music, whether it be singing in concerts or giving lessons, is the one means by which I support myself, I have developed certain business methods that parallel the methods of conducting a commercial career. I keep books, files and records. Every bit of knowledge that comes to me and that may be of value in the future, is filed away for future reference. Advertising, circularizing, salesmanship, social intercourse—everything, in fact that contributes to increased demands for my services as a musician, constitutes, to my mind, an important factor in the business end of my career.

* * *

I HAVE devoted many years to study and preparation. I have spent many thousands of dollars to equip myself to face the exacting tests which the modern day professional musician must meet. Now, in order to live by my music, and to enable my music to give me back a reasonable return on the investment, it is only right that I follow an efficient and business-like method of conducting my affairs, just as I would in any other line of endeavor.

The important thing, however, is to be able to do the thing for which you are fitted, the thing you enjoy doing more than anything else, and still maintain it as a profitable, self-respecting business. It is possible that I may have made more money, had I remained in the collar industry; if I had to do it over again, I know that I would not change my course; there are compensations in doing the thing you really want to do, that cannot be overbalanced by purely monetary considerations. I agree heartily with the statement recently made by Fritz Kreisler, "Happy is the man whose profession is his hobby!"

"I am no friend of extremes. Everything has its limits, and art especially must ever be mindful of it. Neither in grief nor in happiness, in gentleness nor in brutality, may we indulge in exaggeration. We must never go beyond the line of beauty. In only a few cases may genius be allowed to overstep the bounds, but this exaggeration is only produced through sublimity of expression, not through brutality."—*Lilli Lehmann.*

Margaret Anderton's Confab Corner

A GREAT Power Results When Fine Music and Literature Are United —Summer the Time for Reading—Even the Politicians Now Turn to Music

THE MONTH'S MESSAGE

"Summer is I-Cu-Men In! Lhude-E Sing Cuc-Cu!
"Groweth Sed and Bloweth Med, and Springeth the Wd-E Nu (wood now)
"Sing Cuc-Cu, Cuc-Cu!"

THESE quaintly spelled words bring a buoyant message from an old old world to us, and seem singularly appropriate to the beautiful month of June, with its roses, its summer, its fragrance, its blue skies, and birds, and those lilting happy melodies about nature and love, which flood our minds and memory, as we lift our faces up to blue skies. Probably most of our readers know, that the charmingly simple music to the above words, comprises the earliest English song with music which has come down to us in tangible preservation.

According to William Chappell, the London music publisher, and authority on early English music, this *Sumer is icumen in* was written by a Monk, named *John of Fornsete,* about the year 1226. Have you happened to see the music of this? (I wish we had space to reprint it here for you this month) and do you recollect the old-fashioned time-sign of the circle with the figure 3 underneath? to signify this just *has* to be in the fascinating swinging rhythm of triple time, that rhythm of the dance, from time immemorial. This sober old Monk of the long ago must have felt his pulse thrill, and a joyous lightsomeness of soul take possession of him, as he sat in his cell, and heard his birds, and let this sweet melody bubble forth from his heart as he inscribed it on his parchment, little knowing or thinking that THE MUSICIAN magazine would be writing about it, and people humming the haunting little melody of it, a good *seven hundred* years afterwards!

Robert Schumann, the anniversary of whose birth falls in this June month, once said, "True talent always takes time captive," and how true that seems, as we sing the song of that old Monk today!

* * *

We have, in recent editorials of this department, referred to the linking up of the Church with music, and also of music's great power to move men and women to action, and of the observed effect of music upon life, and passions, and people, by non-musical watchers.

* * *

This month I would like to draw your attention, just cursorily, to the linking up of literature and music. It is for this reason that *Confab Corner* brings to its readers each month some lines of poetry, or quotations from men who have made their mark by literature. So often will the listening to beautiful music bring forth a veritable surge of creative thought in the mind of a literary man! The power of music in this regard, and upon a so-called unmusical person, is as mysteriously intangible to trace, as it is obviously potent in result.

Equally often will the reading of some fine blank verse, some lovely poem, some great literary product stir in the creative soul of the true artist, such music as had never before been dreamed or conceived, music which becomes a monument of immortality.

Look for example at the effect upon Edvard Grieg (another of our famed musicians born in June) of reading the stupendous drama of Ibsen's *Peer Gynt,* and of the point of saturation which brought forth the remarkable score of orchestral music, almost a complete opera in its entirety, from this Norwegian music composer.

The same is true also of the Grieg *Bergliot,* and *Sigurd Jorsalfar* music, and all inspired through the reading of either *Bjorne Bjornsen* or *Ibsen.* Turn again to the *Enoch Arden* poem of Tennyson, and its lovely incidental music of Richard Strauss. It is some of the least materialistic, and some of the most ideally spiritual music Strauss ever composed. Do you know it, you pianists? If not, do get it. The writer had the joy of doing this in recital with the late David Bispham, the great baritone, whose poetic concept and perfect diction and wonderful speaking voice made it indeed an artistic treat to be the collaborating pianist in these recitals, the memory of which lingers happily in the mind of this survivor, and is not all forgotten by the audiences, we feel pretty sure. Dear, kindly clever David Bispham!

The Shakespeare *Midsummer Night's Dream,* and the Mendelssohn incidental music is another beautiful wedding of great literature and great music. Many more instances will occur to your own minds as you read these words, and, I would suggest that it might be very helpful to have your students, (those of our readers who happen to be teachers, either of voice or piano) look up,

"Repeated By Request"

Over a year ago, when this quartet of youthful singers made their first appearance in the columns of THE MUSICIAN, many of our readers wrote to us asking for duplicate copies. And others have asked that there be a repetition of the San Francisco quartet's "engagement." So, as the musical reporters like to say, "In response to the insistent applause, the quartet sang an encore."

Robert Schumann, Born June 8, 1810

and bring to your studio, a list of such other blendings of literature with music, and the authors and music composers so uniting.

Summer Is a Splendid Time for Reading

Broaden yourselves all possible, you Music-students and Teachers of music instruments, by reading much. Do not confine yourselves too exclusively to books on music. You will play better, sing better, and compose music better if you reach out and let your reading embrace a wide catholicity of subjects.

Once more to quote the great musician, Robert Schumann, whose ability as a writer of beautiful language and poetic conception, and whose editorship of a music magazine for several years has left a monument of so great literary merit, that had he never composed a note of the wonderful music of his, in which we revel; he would still have been famous as a writer. This remarkable and doubly gifted artist wrote, *"A cultivated musician may study Raphael's Madonna with as much profit as a painter may study Mozart's symphonies."*

* * *

Talking of reading, a very interesting *Two-foot Book Shelf on Musical Subjects* is just out, from the National Bureau for the Advancement of Music. It is in pamphlet form, free for the asking (write C. M. Tremaine, Director, 45 West 45th St., New York) and is a composite list of popular books on music, compiled from the opinions of famous musicians and educators. The books recommended and listed are those which quicken the average person's musical perceptions, and reveal to him new beauties.

This Two-foot Book Shelf forms a very valuable and helpful reference aid to those seeking a good list of books, the reading of which, besides deepening the interest and knowledge of musical people, will also serve to create new music lovers.

This pamphlet, which is published in commemoration of America's first National Music-Week, is specifically for the use of public libraries, for music clubs, teachers' associations, and for schools, who now can have these pamphlets for free distribution. Any person, however, writing in for this pamphlet can secure it. Teachers and known musical persons are constantly being asked to recommend some interesting books on music to people, and do not always have such at their tongue's end. Here is the list, and in most cases also the publisher of the volumes which have been selected for their human interest rather than the pedagogic. Get this free pamphlet, and keep it; you will find it very useful.

* * *

And now let us turn from musical literature to the still more practical, for Music is indeed a versatile Muse, who can not only lift us to the blessed realms of dreams and ideals, but can also become a very useful hand-maid, (I almost wrote hand-organ, there!).

Look at this latest development and reaching out for Music's aid!

Music Useful Everywhere—Even in Politics

Times are changing very fast, and this first quarter century of the twentieth one, (for we are not so very many months away from 1925, are we?) has indeed seen things moving rapidly for Music, especially in the United States of America. Even Senators and Congressmen are waking up to the *potencies* in Music! One of these canny politicians has evolved a "song," by way of boosting the Presidential possibilities of *his* party, and all Republicans, good and bad, are expected to lubricate the wheels of their nominating car at the pending races of the hectic political convention, by warbling "Keep cool and keep Coolidge," a song newly born in May, 1924. We are not prepared to pass upon the musical merits of the product, but, judging from what we are told are "the best American sellers" among the latest American songs of today, as ornately and profusely displayed upon the counters of even the most "high-toned" music publisher stores in our great cities, and even more so, in the small towns throughout the country; a colorful cover and catchy words take precedence over such a mere trifle as melody or musicianship.

This is not a reflection upon the music of this particular new political song of the moment, for the writer confesses she has not yet followed the usual "Try this upon your piano" suggestion.

However, we musician folks are feeling hopeful, for it was only as far back as 1917, that these same august political Senatorial and Congressional personages who formed the government decided that "Music is a luxury—along with tobacco and chewing-gum"—and taxed all three accordingly.

Certain of us, during war-time, were able to prove that music could be mighty *useful* in a good many ways—even in a medical way—and in addition to remaining a great Art, and the one luxury of poverty and of riches alike.

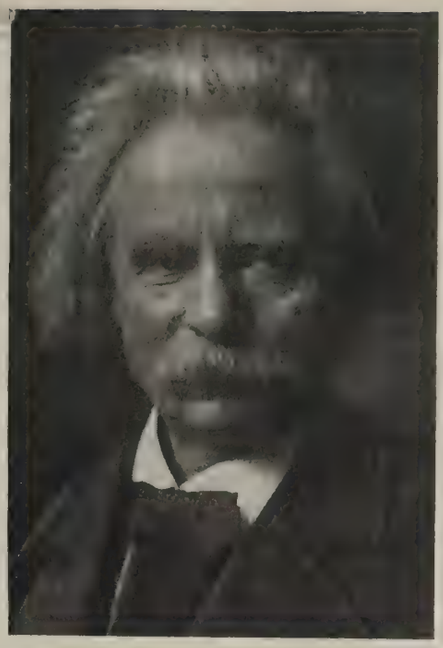
Hope for more Music, and *everywhere*, rises triumphant therefore in 1924. For behold now, our legislative and political persons, this year not only reaching out to music to help them, but even turning their hands to compose music themselves, to aid in preventing their political party from—de-composing! says Margaret Anderton.

June Birthday Anniversaries of Famous Musicians with Biographical Brevities

Sir Edward Elgar. Born June 2nd, 1857, in Worcester, England, and still very much alive.

He was appointed "Master of the King's Music," during the early part of last month.

[*This department has for some time been listing for your convenient reference, the dates in each succeeding month when famous musicians were born. Mostly, we have given the names of those who have already passed on, and are now "finding a sweet employment in the spacious fields of eternity" as Gladstone puts it. This month, in addition to these we give you also a living one, and a brief thumb-nail sketch about him and his musical work.*]



Edvard Grieg, Born June 15, 1843

Sir Edward Elgar stands paramount among the English composers of today. He had the opportunity from boyhood, of being in close contact with music work, in that his father was organist for thirty-seven years at St. George's Church, Worcester, England, and as early as fifteen years, while still at school, the lad acted as assistant organist to his father at this church. From boyhood, also, he attended the Worcester Glee Club meetings, and even, on occasions, got opportunity to lead an orchestra, at some of their "instrumental meetings."

All these things contributed to giving him that all-round practical participation in music doings, which are the healthy delight of most young Englishmen. The plan to send him to Leipzic for a "strictly ordered" music education was frustrated, and so he is a genuine British musical product, as to training and environment, and what stands out especially is his keen desire to become acquainted with various sorts of music. His was a vivid and receptive music nature as a youth. It is said that the last actual lessons he had were a short course in the violin, when he was twenty years of age. We hear of him also playing the bassoon, and writing for that and for other and various unusual instrument combinations.

A curious assortment of musical instruments, when at twenty-two, he became the bandmaster at the County Lunatic Asylum, provided him with both need and opportunity of writing music in a peculiarly intimate way, and the very paucity of stereotyped orchestral combinations seem to have developed that happy sense of orchestral coloring and effectiveness which are the marked characteristics of his musical compositions. There were for him many years when he got little or no encouragement or opportunities for a hearing, from either music publishers or concert managers. So much so, that after his disappointing attempts in London in 1889 to make a living there, he withdrew to the country and the life of a local music teacher, with just a few rare chances at conducting. That life went on for fourteen years, but courage, persistent bull-dog stick-at-it hopefulness *won out*.

It was not before 1896, at one of the Music Festivals which are so prevalent in England, that the name of Elgar was realized as meriting a place among great composers.

Perhaps the two compositions by which he is most known are the wonderful *Dream of Gerontius* (inspired by the lovely poem of Newman) and the one which particularly appeals to "the man on the street," the military march *Pomp and Circumstance*, composed at the time of the coronation of King Edward.

In 1902, a most unheard-of tribute from Richard Strauss after the *Dream of Gerontius* was given in Germany, coupled with its reception at the Sheffield and Worcester Music Festivals, so roused the English people to a realization and proper pride, that in 1904, at Covent Garden Theatre, a three-day "Elgar Festival" was given, and that year he was knighted. Each succeeding year has seen his growth in the estimation of the British and American musicians, and his works are frequently heard in New York and elsewhere in the United States as well as in his native land.

Glinka was born June 1, 1804.

Rubinstein was born June 2, 1835.

Sir John Stainer was born June 6, 1840.

Robert Schumann was born June 8, 1810 (see Musician of June, 1923, for biographical tribute).

Spoken at Schumann's Grave

"Thy melodies glow with the gracefulness of a noble soul; they shine with the warmth of a loving heart. Quietly listening to the melodious waves of thine own soul and to all the wonderful harmonies that dwelt there, *thou* wouldest never give way to a frivolous vanity, which tempts an artist's soul too often with seductive chords and melodies."—*Ferdinand Hiller.*

Gounod, born June 17, 1818.

David Popper, born June 18, 1843. (Wherever 'cellists play, there we hear his grateful compositions for this, his own instrument.)

Jacques Offenbach, born June 21, 1819. A writer of delightful musical comedies.

Joachim, born June 28, 1831. A great violinist.

Reinecke, born June 23, 1824. A writer for child players at piano.

Edvard Grieg, born June 15, 1843. A composer so saturated in his nationalism and native folk-tunes, that his music veritably smells of the salt air of Norway's fjords.

Robert Franz, born June 28, 1815. Who among singers does not love the exquisite beauty of his songs. "To the true artist music should be a necessity and not merely an occupation; he should not manufacture music; he should live it."

It was Robert Franz who wrote those words. They, with my advice that you sing and play much of his music, shall act for his biography, since our space is all used up, and what better words than these of his could my readers have as the end of our month's message?

Woman's Club of Omaha Stages "Pinafore"

Through Mrs. Florence Basler-Palmer, the soprano, and voice teacher, who is also leader of the music department branch of the Omaha Woman's Club, a most ambitious and effective giving of the entire Gilbert and Sullivan opera "Pinafore" has been successfully put over. The "stars" were drawn from the promising young singers who are preparing for their professional careers under Mrs. Basler-Palmer, the choruses were drilled by Robert Cuscaden, and the staging done by Oscar Lieben. The "sailor lads" were drawn from the house residents of the Y. M. C. A. The performances were given for two days at the Gaiety Theater in Omaha, and were supported by the active participation of the Woman's Club, through the inspiration of its music chairman. This we consider genuine practical whole-hearted co-operation by a Woman's Club in *Music doings.*

Just about six weeks previous to this, Mrs. Dean Ringer, the Assistant Chairman of this Music Department, put on a Modern Composers' Program as the Omaha Woman's Club offering for that month, and which was given successfully at the auditorium of the Y. W. C. A. This is what The Musician calls the "real stuff," in the way of that much overworked word, co-operation, on the part of Women's Clubs.

Florence Basler-Palmer has for the past few summers been coming East for study at the summer school of Frederick Haywood, in New York City. She expects to continue this plan during the summer of 1924, bringing along with her an unusually promising young soprano, Elsie Simpson, a protegée of Mrs. Palmer, whom she is training for the operatic stage.

Dean Butler Spends His Easter Vacation in Song Recital Tour

Harold L. Butler is a worker indeed. Not satisfied with the developing of the Music Department of the Syracuse University Fine Arts College, which has made rapid strides lately, and which is attracting brilliant and promising music students, both vocal and instrumental in large numbers from everywhere, the Dean, together with Mrs. Harold Butler, utilized the recent Easter vacation to go on tour as far south as Texas. Several successful concerts were given in the space of the three weeks by the Dean, a delightful baritone soloist, and his gifted wife.

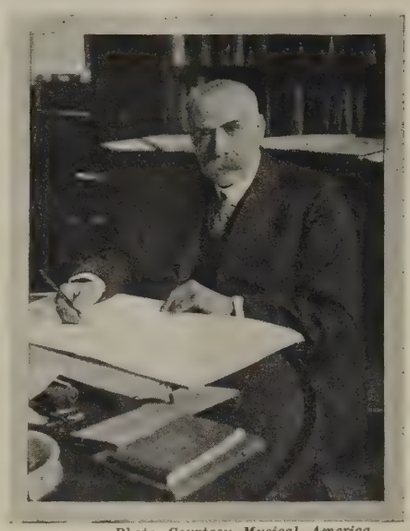


Photo Courtesy Musical America

Sir Edward Elgar, Most Prominent of Contemporary English Composers—Born June 2, 1857

Charles Lee Tracy Again at University of Vermont

Another busy New York City musician takes his summer to do more work for music. Charles Lee Tracy, whose constructive work in Vermont the past few years is making him quite a force in that State, will continue his direction at University of Vermont at Burlington, Vt., of both the piano and organ work this summer.

Federation Clubs in New York State Meeting

Continuous and earnest efforts are being put forth by this State branch of the National Federation of Music Clubs (of which the editress of this department is an Artist-member), to back up everywhere the music development in the Empire State.

At the recent convention in Albany Mrs. Harry Leonard Vibbard was elected president and the following officers were also appointed: Mrs. Morris of Brooklyn, first vice-president; Caroline Lowe of New York, second vice-president; Mrs. Howard Chadwick of Schenectady, third vice-president; Mrs. Jerome Fort of Oneida, recording secretary; Katharine Seymour of Syracuse, corresponding secretary; Mrs. Barrett of Albany, treasurer; C. M. Tremaine, New York; Mme. Lowe, New York; Mrs. Henry Horton, Ellenville; Mrs. Howard Chadwick, Schenectady; Mrs. Jerome Forte, Oneida; Mrs. Harry Leonard Vibbard, Syracuse; Elizabeth Woolworth, Watertown; Mrs. Charles W. Garner; Rochester; Mrs. Morris, Brooklyn; Mary Wilderman, Staten Island; Mrs. W. F. Rogers, Watertown; Mrs. Robert W. Sneddon, New York; Mrs. Barrett, Albany; Mrs. Oliver Fitzjohn, Albany; Mrs. MacNaughton Miller, Albany; Lucretia McKenzie, Troy; Mrs. Herbert Keith, Brooklyn; Mrs. William P. Kanar, Syracuse; Mrs. Coryelle, Brooklyn; Catherine Seymour, Syracuse, and Harold Gleason, Rochester, directors.

Octavia Hudson Evolves a New Way to Help Little People with Their Music

Cut-out Note-characters, all nicely gummed, ready so that our dear little girls and boys can "lick them and stick them," and while absorbed in this ever-fascinating occupation of cutting things out (and what child can resist so dong?) are simultaneously learning the mysteries of notes, and rests, and clefs, and musical signs in general! Can you imagine that any busy mother, anxious for the musical development of her little ones, could resist this "first aid to Music" particularly if the teacher of the little pianists brought it around on a rainy day!

These educational materials of Octavia Hudson's will be very welcome not only for piano teachers, but also for little violin pupils, and children taking their public school music, in the kindergarten and primary grades.

In addition to the 50 varieties of gummed characters to be cut out, there are staff charts (upon which the little ones can affix these notes) and also a 4-octave keyboard-chart. Very careful printed directions for the cutting and mounting are given, for the benefit of the teacher. To mothers who are teaching their own little ones, this entire course is most helpful, and it has the advantage of not being either cumbersome or expensive.

These devices, as also the Octavia Hudson *Practise Guides,* have been used in the author's own school for over ten years, and have proved a great incentive in the development of earnest, happy little music pupils. It is about the only course for teachers that requires neither personal instruction nor correspondence.

The various devices can be purchased either in entirety, or in separate, selective sections. Our readers can get further details by writing to Miss Octavia Hudson (in care of *Confab Corner,* Musician), who will answer all further queries.

Scholarship Chances at the Alviene School of Music, Drama, Opera and Terpsichore, This Summer

Two wonderful opportunities have just opened for ambitious young men or women at the Alviene School, during the summer session just opening.

A scholarship in light opera work, and a second one in drama work are thrown open. Only very talented aspirants are accepted, and applicants should bring with them, or write to 43 West Seventy-second Street, New York City, including with their application a letter of endorsement from someone who can vouch for their talent and possibilities.

Great Northern Hotel a New Headquarters for Music Notables

Fritz Kreisler has unexpectedly returned from Europe, called back by the death of his wife's father. He radioed from the S. S. Berengaria to have a suite made ready at the Great Northern Hotel, in West Fifty-seventh Street. Jacques Gordon, the concertmeister of the Chicago Symphony Orchestra is also staying at this comfortable hostelry, situated in New York's new music center.

Portable Piano Keyboard for Vacations and Practise

For some time past, leading concert players before the public have been availing themselves of the conveniences of the Virgil portable keyboards, to keep up their technique while on long tours. Piano teachers are now seizing upon the idea of urging their students either to rent or purchase these conveniently light portable devices, which can either be made entirely silent, or a tiny click will serve as "silent tone-producer." Summer hotels or boarding houses make no objection to *this* mode of piano practising. These portable keyboards are also just fine for girls and boys at summer camps; so our youngsters now need have no excuse for dodging all attempts to wiggle their fingers during the long summer vacation and piano teachers can breathe a sigh of relief, with their students supplied with these handy little "can't practise excuse killers!"

John Martin and Helen Waldo Entertain

An absorbed group of youngsters assembled to hear Helen Waldo, singer of Child-songs, and John Martin tell stories in his own inimitable way, on May 12 at the Hotel Majestic Ballroom, for the benefit of the Playground and Recreation Association membership.

Mrs. Agnes Morgan, the Piano Teacher of Carnegie Hall, Dies

One of the noblest, most self-sacrificing women, Mrs. Agnes Morgan and one of the best of our piano teachers, who had her studio in Carnegie Hall, died on May 12. A quiet unassuming woman, but a very thorough teacher, many will miss her and mourn her. M. A.

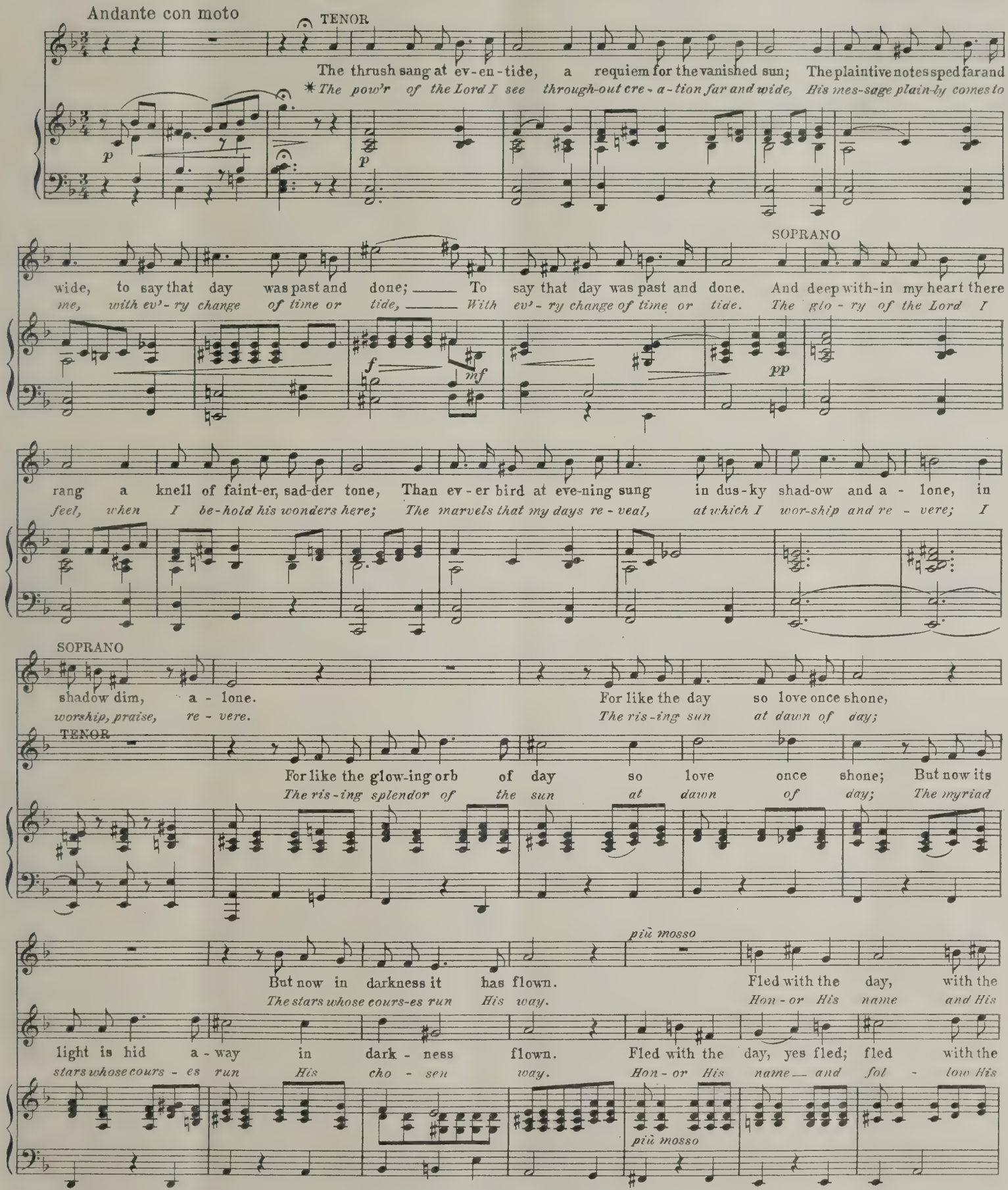
THE THRUSH AT EVENTIDE

*HYMN OF CREATION

EDITH SANFORD TILLOTSON

Duet for Soprano and Tenor

JOSEPH BARNBY


Andante con moto
TENOR
The thrush sang at ev-en-tide, a requiem for the vanished sun; The plaintive notes sped far and
*The pow'r of the Lord I see through-out cre-a-tion far and wide, His mes-sage plain-ly comes to
p
SOPRANO
wide, to say that day was past and done; To say that day was past and done. And deep with-in my heart there
me, with ev'-ry change of time or tide, With ev'-ry change of time or tide. The glo-ry of the Lord I
f
mf
pp
rang a knell of faint-er, sad-der tone, Than ev-er bird at eve-ning sung in dus-ky shad-ow and a-lone, in
feel, when I be-hold his wonders here; The marvels that my days re-veal, at which I wor-ship and re-vere; I
SOPRANO
shadow dim, a-lone. For like the day so love once shone,
worship, praise, re-vere. The ris-ing sun at dawn of day;
TENOR
For like the glow-ing orb of day so love once shone; But now its
The ris-ing splendor of the sun at dawn of day; The myriad
più mosso
But now in darkness it has flown. Fled with the day, with the
The stars whose cours-es run His way. Hon-or His name and His
light is hid a-way in dark-ness flown. Fled with the day, yes fled; fled with the
stars whose cours-es run His cho-sen way. Hon-or His name and fol-low His
più mosso

* *Optional text for sacred use*

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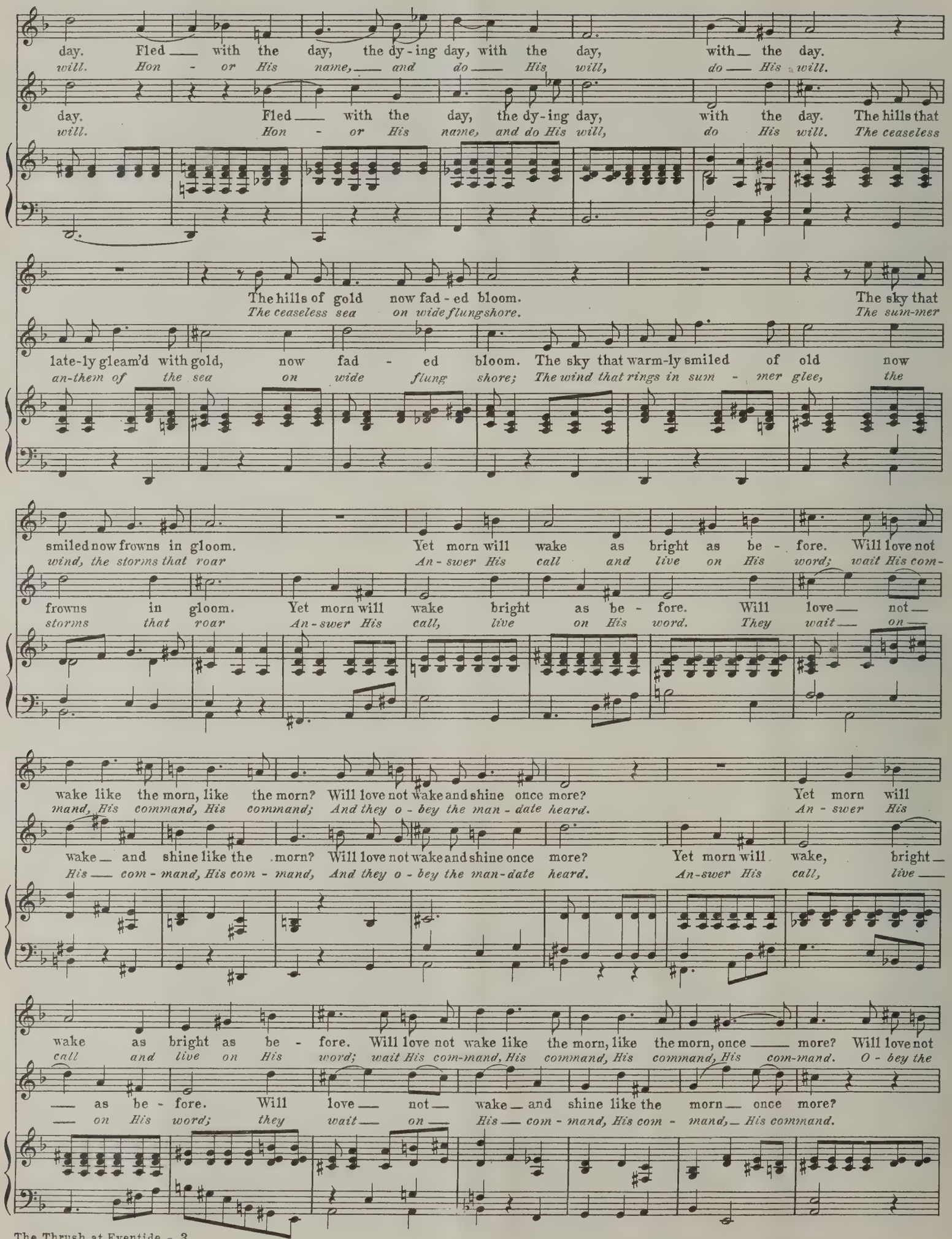
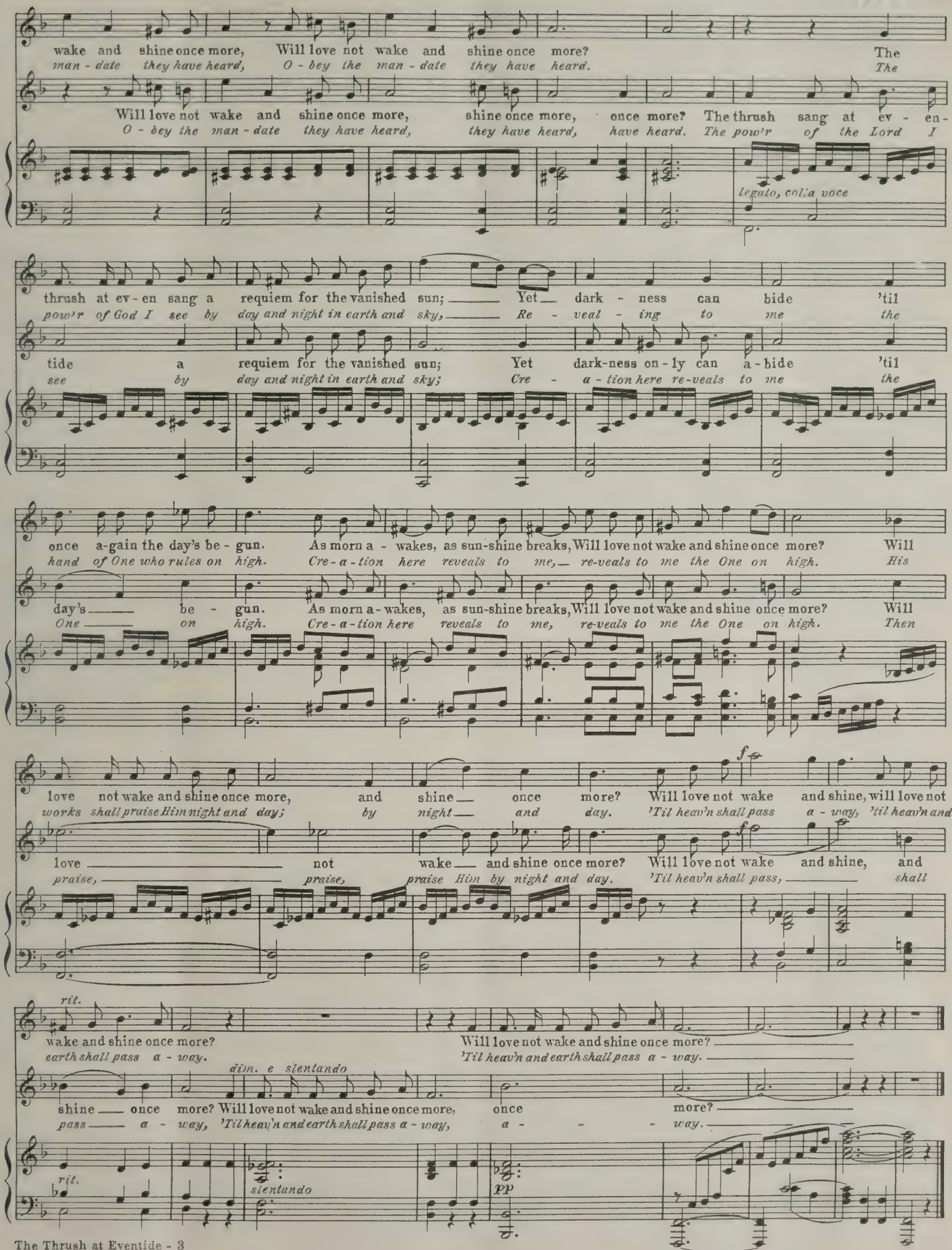
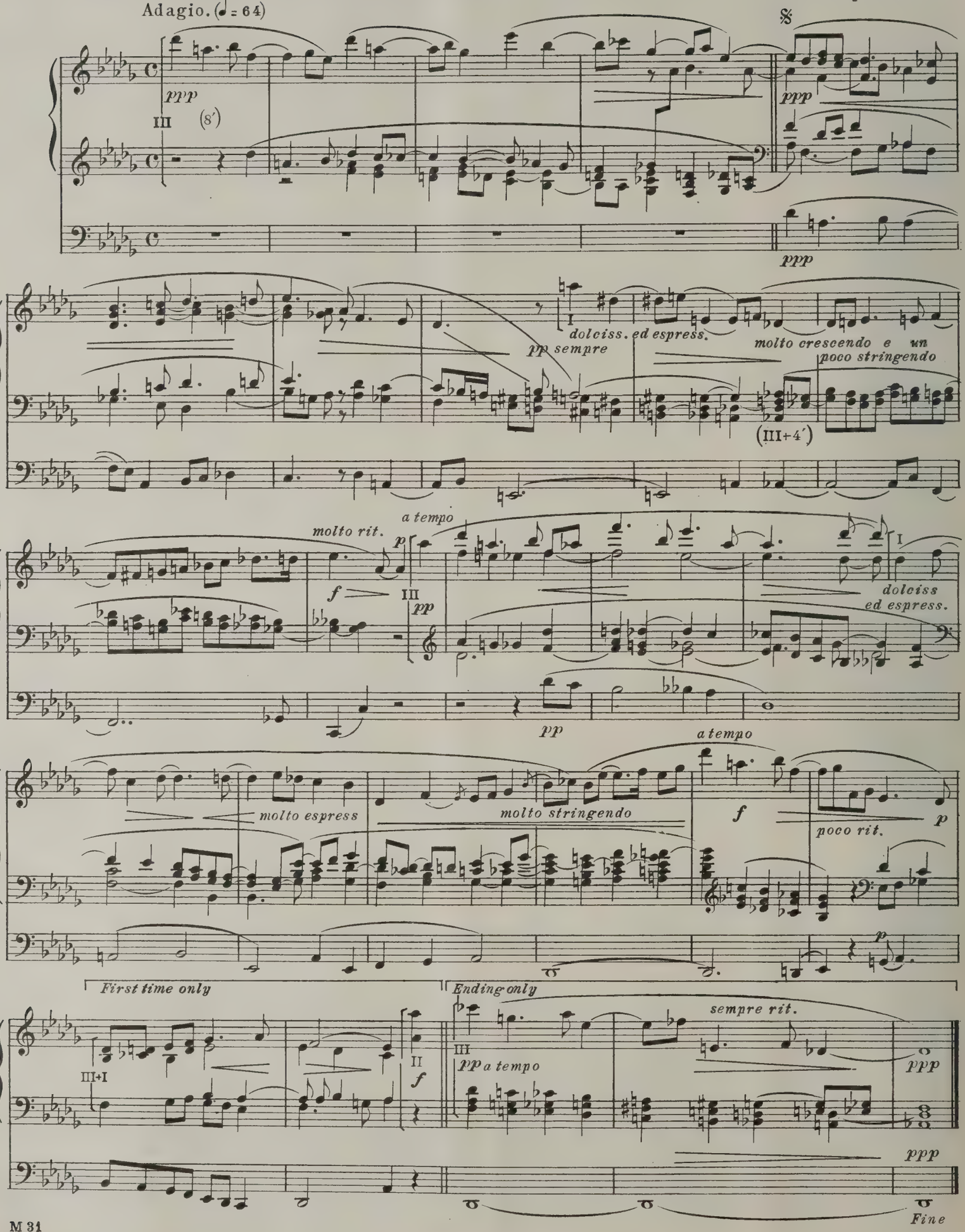

day. Fled with the day, the dy-ing day, with the day, with the day.
will. Hon - or His name, and do His will, do His will.
day. Fled with the day, the dy-ing day, with the day. The hills that
will. Hon - or His name, and do His will, do His will. The ceaseless
The hills of gold now fad-ed bloom. The sky that
The ceaseless sea on wide flung shore. The sum-mer
late-ly gleam'd with gold, now fad - ed bloom. The sky that warm-ly smiled of old now
an-them of the sea on wide flung shore; The wind that rings in sum - mer glee, the
smiled now frowns in gloom. Yet morn will wake as bright as be - fore. Will love not
wind, the storms that roar An-swer His call and live on His word; wait His com-
frowns in gloom. Yet morn will wake bright as be - fore. Will love not
storms that roar An-swer His call, live on His word. They wait on
wake like the morn, like the morn? Will love not wake and shine once more? Yet morn will
mand, His command, His command; And they o - bey the man - date heard. An - swer His
wake and shine like the morn? Will love not wake and shine once more? Yet morn will wake, bright
His com - mand, His com - mand, And they o - bey the man-date heard. An-swer His call, live
wake as bright as be - fore. Will love not wake like the morn, like the morn, once more? Will love not
call and live on His word; wait His com-mand, His command, His command, His com-mand. O - bey the
as be - fore. Will love not wake and shine like the morn once more?
on His word; they wait on His com - mand, His com - mand, His command.


wake and shine once more, Will love not wake and shine once more? The
man - date they have heard, O - bey the man - date they have heard. The
Will love not wake and shine once more, shine once more, once more? The thrush sang at ev - en -
O - bey the man - date they have heard, they have heard, have heard. The pow'r of the Lord I
legato, colla voce
thrush at ev - en sang a requiem for the vanished sun; Yet dark - ness can bide 'til
pow'r of God I see by day and night in earth and sky, Re - veal - ing to me the
tide a requiem for the vanished sun; Yet dark-ness on - ly can a - bide 'til
see by day and night in earth and sky; Cre - a - tion here re-veals to me the
once a-gain the day's be - gun. As morn a - wakes, as sun-shine breaks, Will love not wake and shine once more? Will
hand of One who rules on high. Cre-a-tion here reveals to me, re-veals to me the One on high. His
day's be - gun. As morn a-wakes, as sun-shine breaks, Will love not wake and shine once more? Will
One on high. Cre-a-tion here reveals to me, re-veals to me the One on high. Then
f
love not wake and shine once more, and shine once more? Will love not wake and shine, will love not
works shall praise Him night and day; by night and day. 'Til heav'n shall pass a - way, 'til heav'n and
f
love not wake and shine once more? Will love not wake and shine, and
praise, praise, praise Him by night and day. 'Til heav'n shall pass, shall
rit.
wake and shine once more? Will love not wake and shine once more?
earth shall pass a - way. 'Til heav'n and earth shall pass a - way.
dim. e slentando
shine once more? Will love not wake and shine once more, once more?
pass a - way, 'Til heav'n and earth shall pass a - way, a - way.
rit.
slentando
pp

Pipe Organ

BENEDICTUS

MAX REGER
from Op. 59, No. 9.



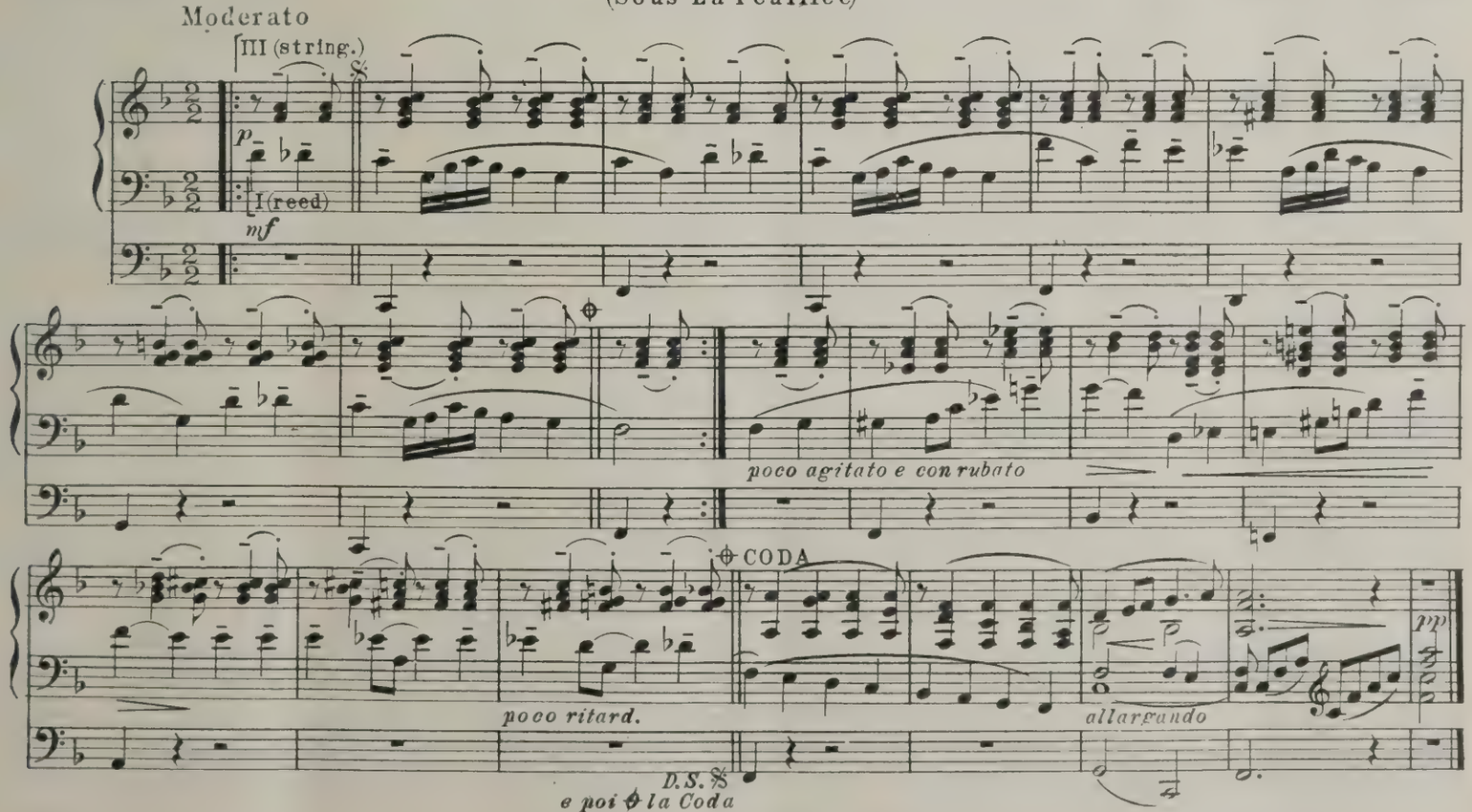
Pipe Organ

Transcribed by N. de Vore

MEDITATION

(Sous La Feuillée)

FRANCOIS THOMÉ



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PSYCHE

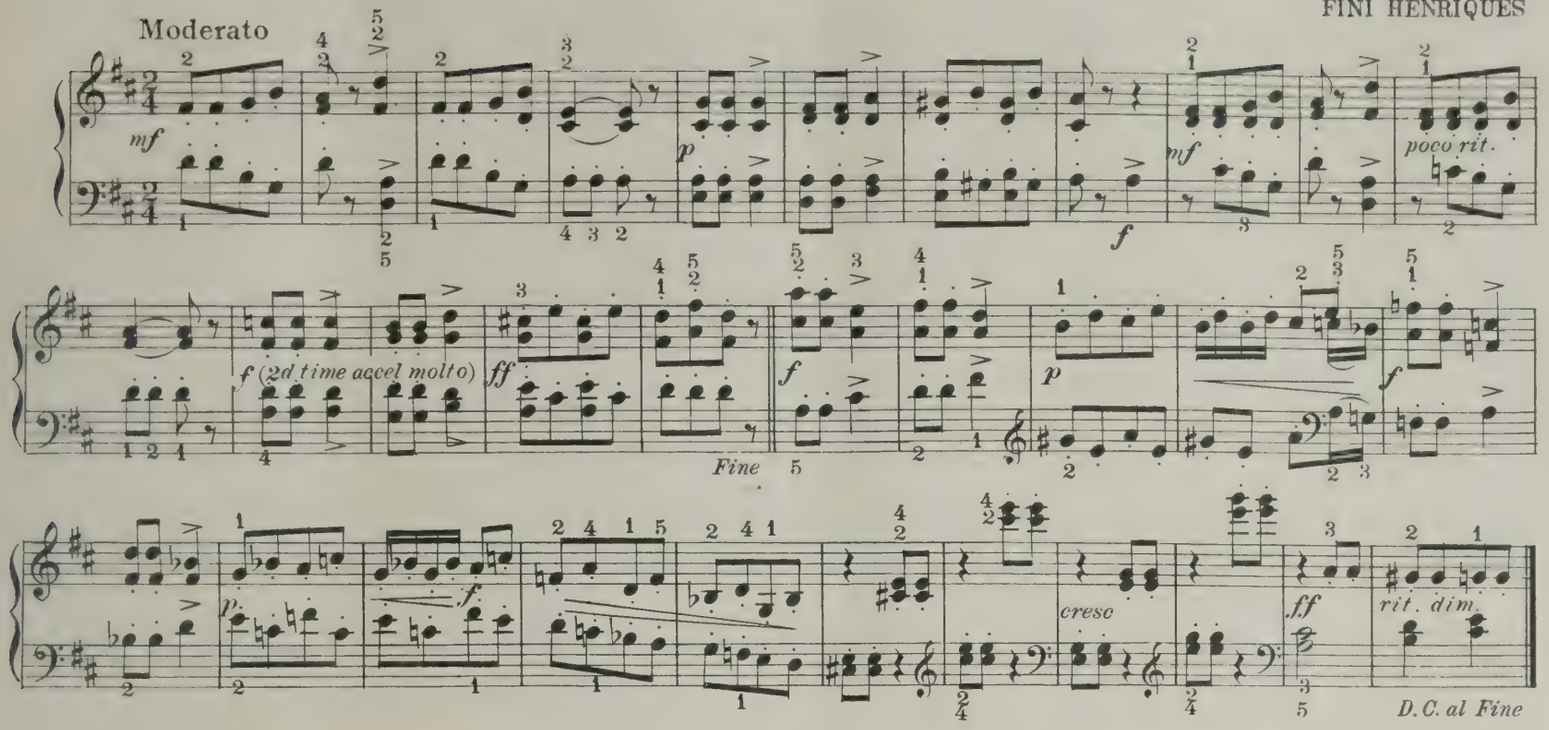
PIERRE CORNEILLE

E. PALADILHE

Andante
p
ff
dim.
p
Ped. *
p
f
p
Sweet Psyche heed my plaint, with jeal-ous-y I'm burn - ing; For the rays of the sun ___ have
pp
cresc.
f
kissed you as they please, While your hair is too oft-en caress'd by the breeze, And for such favors I am yearn -
mf
p
ing. The air you breathe a sweetness sips, Who shall know what a tale of love it may have told you? And the
f
Ped.
animato
p
animato
Ped.
poco rit.
Ped.
a tempo
p
robes that with grace enfold you! And the robes that with grace enfold you! Envy's hand at my heart strings grips, For so would
f
poco rit.
p a tempo
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
cresc.
rit.
p
I caress and hold you, Hush the sound of a sigh with a kiss_on your lips!_
cresc.
f
p rit.
a tempo
p
Ped. * Ped. * Ped. *

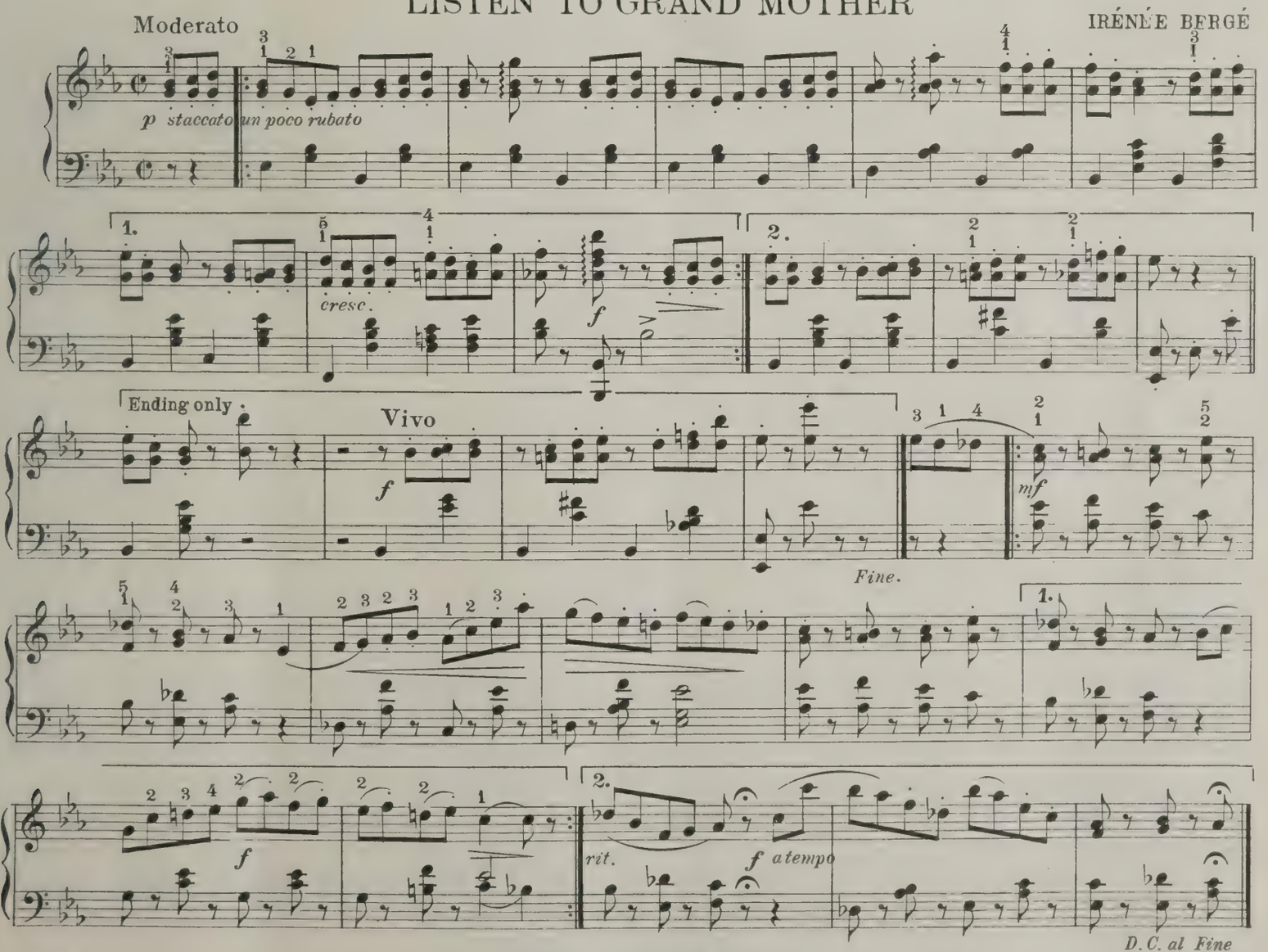
DANCE OF THE MARIONETTES

FINI HENRIQUES



LISTEN TO GRAND MOTHER

IRÉNÉE BERGÉ



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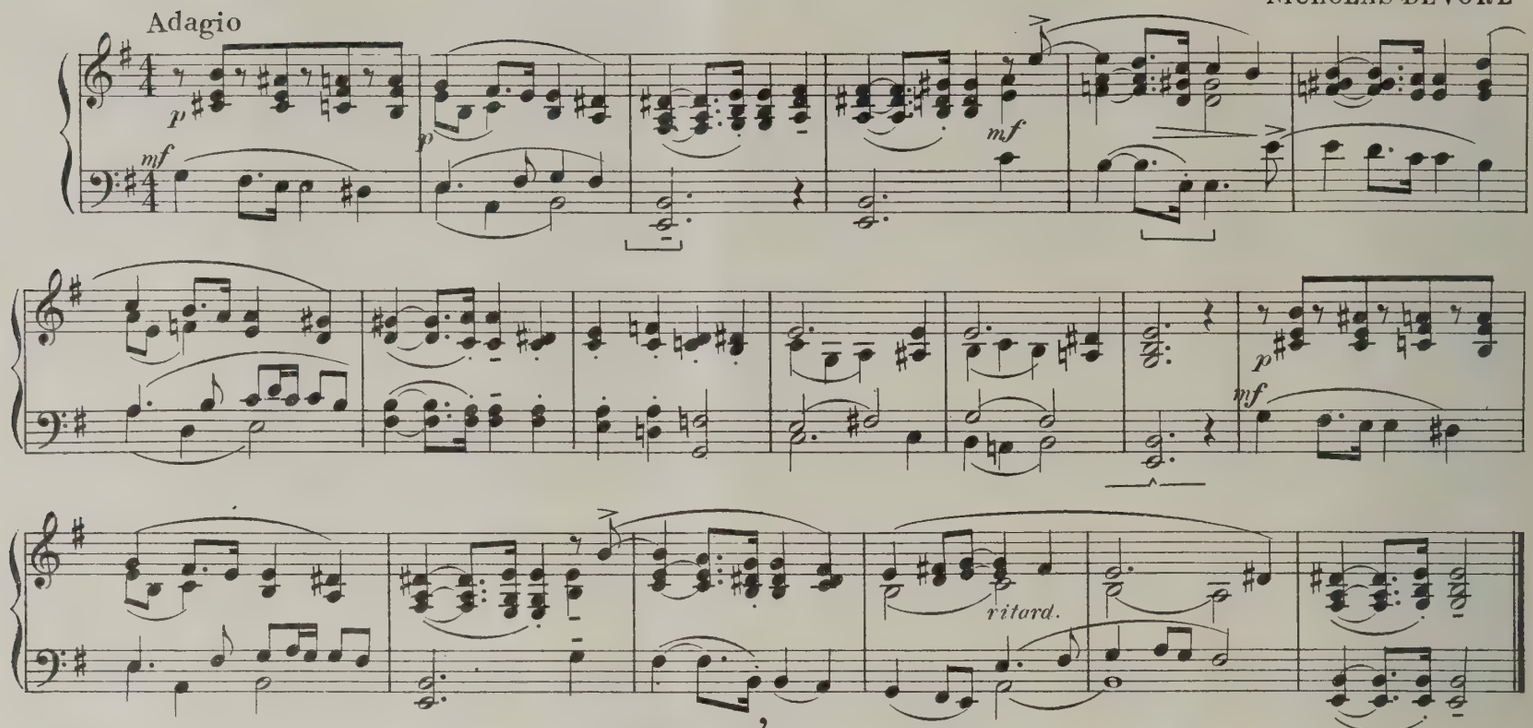
PRELUDE

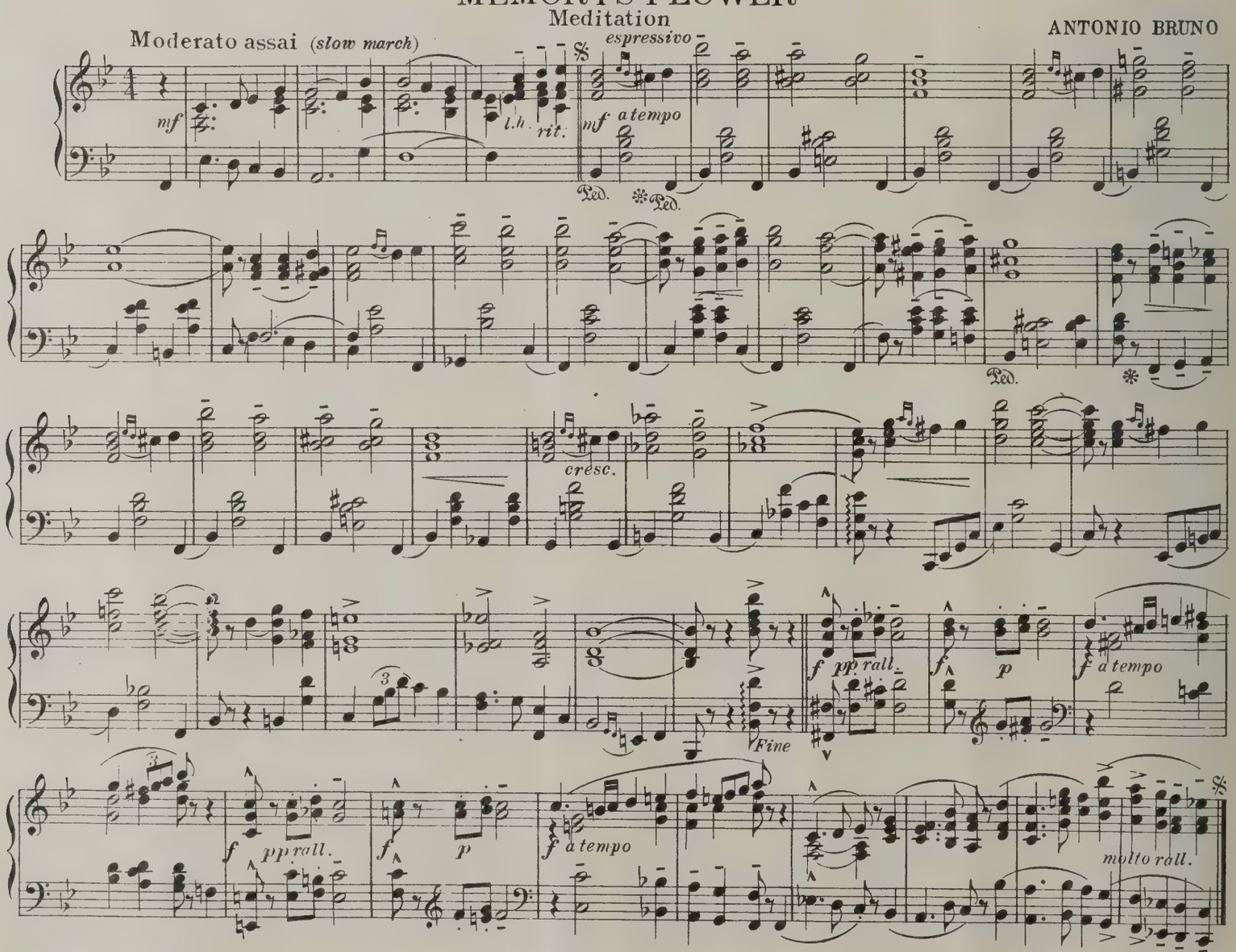
NICHOLAS DEVORE



MEMORY'S FLOWER

Meditation

ANTONIO BRUNO



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Don't Sing in the Dialect of Your Home Town

Regional Characteristics of Speech Present a Serious Problem to the Vocal Teacher—A Plea for the Use of Standard English in Song

By MARGUERITE E. DeWITT

EDITOR'S NOTE: *This is another in the series of articles which* THE MUSICIAN *is publishing on the general subjects of diction and phonetics for singers. Miss DeWitt is well known as an author and consulting linguistic specialist, who has interested herself in promoting and furthering standard English both in Canada and the United States.*

OUR way has been wonderfully paved in the March number of THE MUSICIAN, which contained "The Neglected Half of Singing," by May Laird Brown. None of us can do enough to urge the vocal profession to consider diction as a part of, and not apart from, singing, for diction is an integral part of song itself and it is particularly important for us to recognize this fact in regard to the singing of our own language—English—the most neglected of them all by singers as a whole.

Phoneticians usually acknowledge that there are more ways than one of forming sounds of speech. e. g. You may or you may not produce the first vowel-sound of *father,* the vowel-sound of *bead* or other vowels with the tip of the tongue on the lower teeth and still the sounds will be the same—from *one* point of view. It is, however, far better to keep the tongue on the teeth for reasons which we shall refer to later.

The voice specialist knows that he can train an individual to speak in such a way that his voice will carry and will actually fill a large hall. But the conscientious one recognizes that there is a quick and a slow, a good and a no-way of doing it. e. g. The unscrupulous one may take a short cut and simply help a man to shout his way through public life. That the man's voice is strained and that he unduly saps his own strength; that the nerves of class or audience are wracked because the individuals are shouted at instead of being spoken to, these and many other things matter not a whit to the indifferent instructor, nor do they matter to the same type of general speaker. So it is that many a voice is made to fill the distant crannies, but there is more than one way of making it carry and more than one thing which the voice may carry with it in the line of tone and pronunciation.

And the singing teacher? Confreres, at least, will know in a minute whether he has trained a student to produce a true, E, F, High C. As perfect in pitch as the many notes may be, the discerning demand far more; for them the tone cannot be pinched or forced or white—the quality must be in keeping with the song, it must be interpretative.

The Audience Tries to Understand

Nor does the more versatile connoisseur stop there.

Let us presume that he has lost his program at a concert and that the song is new to him. He hears notes, beautiful ones, as the song begins with a soft crooning lullaby *la la . . .* and then come words, but they are lost—except for a few single sounds. With difficulty the singer has just attempted the close *o* of French or another foreign language. "Almost," says the connoisseur to himself, "but not quite!" Then he hears a jerkily trilled uncomfortable *r* followed by a *k* with the entire body of the tongue bunched firmly in the back of the mouth. "Too bad," he thinks, "that *might* have been another beautiful tone." By the middle of the song the artist has warmed up to her work, she has dropped her imperfectly acquired trills and replaces them with an "inverted vowel" a regional dialect that exists in various parts of the New World and the Old.

The next morning the connoisseur hears from one of the singer's friends that Mary Blitherington-Smith is a pupil of Enrico Botticelli, that she has studied English diction with James MacGregor—famous for his *r's,* that she is a native of the Middle West now residing in the Province of Ontario, and, that the artist prides herself in pronouncing all her *r's.* "Yes," muses the connoisseur, "but she has as yet not acquired the *r* of foreign languages. She is not even using an English one but is substituting her regional English dialect—wrong vowels which she *calls* consonants." When he hears that Miss Blitherington-Smith sang the *new English lullaby* he murmurs dejectedly, "Impossible! English . . .! She sang . . . English . . .!? Ah . . . ? The old story, the use of a regional dialect and no regard for the standard form of her own language."

These dialects have their place in the folk-song of a region, but to infuse them into general classical and other songs is on a par with singing a hymn to rag-time. Those are things which simply are not done in the realms of art and of good taste.

The regional or other dialect which may not seem at all extreme in general conversation is at once exaggerated in each of its deviations the moment it is used for class room lectures, public speaking and singing because the slower forms of utterance immediately bring to light minor variations and this is doubly true of singing where a certain unusual sound may have to be indefinitely sustained.

There is far too little related knowledge between pronunciation, the voice of speech, the voice of song. It is like the three legged stool, take away one leg and the stool cannot stand. To be sure there may be more established and accumulated scientific facts dealing with one of these branches, but the branches should be trained to grow toward one another and certainly one branch should not try to bend so far away from the others that it actually considers itself the tree instead of a part of the tree.

That pronunciation should be dealt with on a modern basis of Phonetics is now an accepted fact by all those who lay claim to a knowledge of twentieth century methods of language teaching. That English has a tradition of beauty quite as well as other languages have it; that English has an accepted standard form which can hold its own beside the beauty of any other language—living or dead, these facts are also recognized by all but those who suffer from chronic provincialism—and provincialism may also be found in London as well as in Backwater.

A Problem for the Singing Teacher

While new world schools in general do so little to eliminate regional dialects the conscientious singing teacher faces a double responsibility for he cannot turn his embryonic artists over to underlings for their training in English diction.

The diction specialist must be familiar with varying forms of our language, he must know how a student is forming his variant sounds, he must help him to compare those sounds with the formation of the standard ones. In that way the singer of average intelligence and ambition is easily convinced that the standard form of our language has many advantages over certain regional, foreign, or personal dialects.

Let us now consider a few dialectal hindrances to the singing tone of song:

The habitual nasalizer will spoil any song that his master is teaching him for he cannot interpret away or sing away nasalization. One of the local pronunciations in New England of *a* brings with it the inclination of tense and spread lips and that which spoils the tone quality of speech will not improve the tone of song. An individual who uses the same vowel in *on, not, what,* that he uses in *ah* loses a great advantage in singing. If a New York singer uses the same diphthong in *learn* that he uses in *loin* he forfeits that blessing which he is always talking about, the single or "pure" vowel instead of the double one—so, too, with the Southerner who pronounces a diphthong in *saw* which rhymes with *sew.*

Banish the Inverted Vowel from Song

Over and above all hindrances we urge the importance of eliminating the "inverted vowel" from song. Miss Blitherington-Smith will talk about pronouncing all her *r's* whereas her tongue never even reaches the position for that consonant. Whenever she comes to a vowel followed by an *r* up and up goes her inspired tongue until it is stiffly suspended with the tip turned well back—*toward,* but not *arriving* at, a consonant *r* position. There she holds her tongue rigidly throughout every vowel that is followed by an *r* in the spelling. To make up for the lack of the trill her tongue is more rigid than ever and thereby blocks the path for the tones that may have been so beautiful in a song in which she merely had to sing *la la.*

Vocal teachers lose more beauty of their

student's tone from the prevalence of this one dialectal sound than from all others combined. It cannot even be passed off as a remnant on the bargain counter of historic beauty for even historically it has never belonged to the realm of beauty, it has never once been a part of the standard form of our language. It stands there as a hindrance to the tone quality of the public speaker and singer to say nothing about the general everyday speech. In the latter it may at least be a modified form, a very low and quiet voice may make it sound less extreme but in singing even the mildest inversion is exaggerated and makes it detrimental to every tone that is produced. Induce the singing student to watch his tongue when saying the last vowel-sound of *lima* or *china,* let him keep the tip of his tongue on the lower front teeth, then let him say *father* and *mother* and let him keep the tongue in the same position for the final vowel sound which should be *exactly* the same as in the preceding words. Insist upon his watching his tongue carefully by looking in a mirror and by no means let it incline toward an upward backward position in an effort to pronounce that imaginary *r*—for that final consonant has been out of existence for generations so far as good English usage is concerned. When the student has learned to do that he will be on the road to recovery from inversions. (Inverted vowels are also prevalent in *bird, hard, board,* etc.) The vocal teacher cannot do enough to promote the use of Standard English and if he will not do it for the love of our language let him do it for the love of music and the masters who have created it.

We have for years recorded—in phonetic transcription—the pronunciation of various Americans and Canadians-born who approximately use, or at least approach, accepted Standard English. The general tendency of the records is decidedly away from rather than toward regional dialects and whenever the speech does contain a few variant sounds the speaker himself usually admits his personal preference for the standard sound—and no attitude could be broader and more helpful than that.

There is certainly a growing interest in the beauty of our spoken word and it is for the vocal teacher to decide whether he will or will not take advantage of this interest, whether he will or will not use it for the benefit of music and lovers of music.

Teaching Vocal Teachers to Teach

A Review of One of Oscar Saenger's Normal Sessions—Who has the Right to Give Instruction in Singing?

A GROUP of young men and women, intent upon becoming teachers of singing, gathered about Oscar Saenger the other day to gain practical knowledge that would better equip them for the life-work they had set out to accomplish. This was one of his widely known "Teachers' Classes"—they are called "normals" in the collegiate catalogs of the day, but as everybody knows, the underlying purpose is to teach you how to teach.

With all the charlatanry and incompetence that prevails in the teaching system of America today, it was a gratifying experience to sit in this class as a listener and to hear a man of Mr. Saenger's broad experience and knowledge set forth the principles that should underlie the successful imparting of knowledge to those who would sing.

The elder Dudley Buck was quoted: "All that is necessary nowadays to teach singing, is to hire a studio, place a piano in it, add a bust of Mendelssohn and begin operations!" Such, he felt, was the background of only too many of our vocal "maestros," playing upon the credulity of the public and offering the promise of results manifestly impossible and obviously alluring.

And who, asked Mr. Saenger, has the right to teach? Only those, he maintained, who have studied for a number of years under the guidance of an excellent singing teacher, and who have full control of their voices and have had an opportunity to watch and study the development of other voices, and are masters of the art themselves, have the right to teach singing. Further requisites are a thorough general education, a knowledge of the languages and good musicianship, by which he means a familiarity with harmony and theory and the ability to play well some instrument, preferably the violin or piano. And Mr. Saenger asks significantly, "But where do we find such teachers?"

Despite the many fads and fancies projected by "experts," there is only one method that spells safety and that is a *good* method. Results count; not theories.

* * *

REVIEWING briefly the progress of vocal art from Italy to the other nations of Europe and the gradual throwing off of the "Italian yoke" by France, Germany and England, Mr. Saenger emphasized the fact that the experience of these countries dictated that the home land is the best land in which to study singing. "For," he went on, "the student of singing should be trained to sing first in his native tongue, and only when he is proficient in this and after careful study of the foreign languages should he be allowed to sing them.

"How often am I obliged to hear the remark—and this from persons who cannot speak three sentences in Italian—I prefer to sing in Italian to singing in English.' Then, too, 'I do not understand the language, but I can pronounce it!'

"Why this is preposterous! For, to interpret an aria or a song, it is necessary not only to pronounce well but to understand thoroughly the meaning of every word and give expression to every angle of thought contained in the poem."

And there followed an eloquently logical argument advocating the use of the English tongue in singing and the superiority for our purposes of the American teacher of singing. The principles of singing which have been laid down by such great Italian singing masters of the seventeenth century as Porpora, Mazzoni, Crescenani, Bertalotti, and others are now incorporated in every good singing method, and generally speaking America may boast of the best teachers of singing to be found anywhere in the world.

* * *

TO become a teacher—this idea, interjected as one of the illuminating sidelights to a lecture bubbling over with serious food for thought—involves a great responsibility. The teacher must be a leader. He must lead by virtue of wider knowledge and deeper insight. If he lacks this knowledge, it is impertinence for him to teach. A reputable physician does not ask his patient what ails him; he makes a careful diagnosis of the case and administers the indicated remedy. The patient may decline the treatment, and in this event any self-respecting physician withdraws from the case. An honest singing teacher must do precisely the same as an honest physician. It is emphatically a teacher's business to know what to do educationally without consulting inexperienced students or even less informed parents. When a teacher bids merely for the favor of his pupils or for the support of their parents, he is morally lost and ready for any educational crime."

In reporting what occurred at this interesting session I am avoiding much of the technical discussion with which the young teachers were enlightened. My purpose is rather to relate the scope and character of the lecture; not to go too deeply into its details. For instance, there was specific reference to faulty formation of tone, to throat tone, nasal tone, guttural tone, the tremolo, and its cure, to lower chest tones in contralto voices, the importance of opening the throat, the restoration of injured voices, and kindred topics.

* * *

ONE subject upon which Mr. Saenger placed particular emphasis was the wide difference of opinion with regard to the number of registers in the voice. "If we look into the cause of this difference of opinion," he declared, "we find that some theorists will not accept any registers at all, while some physiologists are not even satisfied with three, but want to subdivide them into four or even five registers. Were we to concede that every different quality of sound in any one voice is entitled to the name of a register we could indeed increase the number accordingly. The school of art, however, can accept only such formation of tone as produces an æsthetic and noble sound, and cannot acknowledge any forced, unnatural chest tones as a distinct register any more than it could classify the throat and nasal tones as registers."

Mr. Saenger advised his prospective teachers to treat all cases of "breaks in the voice or scale" by having vocal exercises sung from up—down. Most breaks in the voice, he contended, are the result of beginning exercises on the lowest tone and working upward. Summarizing, he maintained that voice culture today is a struggle with throat stiffness. The causes indicate the remedy. Foremost then, is dropping all throat consciousness, all thought of throat, all drawing attention to it. The larynx must be left uncramped, unhindred to do its work in free unconsciousness, which it will do if not disturbed by tension in its neighborhood, or misdirected thought.

P. K.

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Harriette Brower's Page for Pianists—

CHILD'S Natural Desire to Create an Important Factor for Teachers to Consider — Students Who "Have No Time to Practise" —Lessons from Recent Recitals

THE other day I was invited to visit one of the Teacher's Classes that Evelyn Fletcher Copp is holding here in New York. Some time ago, as Miss Fletcher, she originated the well-known method of child training which bears her name. "The child," she says, "begins by wanting to create; then learns to think, to understand, to harmonize his own thoughts, and then develops appreciation for what is best in music and the desire to express it artistically." She has made an intimate study of the child, and seeks to meet him on his own ground. Speaking of the child's natural desire to create, she related to the class an incident of her talk to a big class of boys in a public school in Ohio.

"Suppose," she said to them, "there was a very rich man in this town who would promise one of two things. Either he would give every boy in this school a fine new bicycle tomorrow, or he would send here today all the parts of the bicycles, with men to show you boys how to put the parts together, so the bicycle would be your very own when finished. Now which would you choose? Every hand but one went up for creating the bicycle."

The class I visited was composed of young teachers, who were doing interesting work in ear-training and analysis. Mrs. Fletcher Copp believes in having American children taught by native teachers, for she feels we understand our children better than foreigners can possibly do. She also objects to the cramming process of forcing a mass of facts down the child's throat and then prodding him with questions. Let the child ask the questions; if he is interested he will do so. The principal object in teaching is to make the pupil think, and Mrs. Copp has found many interesting and novel ways of bringing this about. She will have classes in Tarrytown this summer.

"No Time to Practise"

This is an excuse the piano teacher constantly meets with in her work, and she needs wisdom and adroitness to divine the nine times when it is just an excuse and the one time when it is true.

Here is an illustration that explains the situation: all teachers will recognize the type. Mary is a college girl, large, handsome, plump and easy going. She is taking piano lessons, but as she is in college, believes she has a perfectly good excuse for not practising more than half an hour a day. Little or no progress can be made with such a belief in mind. Mother complains to the teacher and threatens to stop the girl's lessons unless more work is done.

The teacher questions Mary and finds she rises in the morning "when she wakes up," as there is no clock in the room, and never breakfasts before nine, as she need not be in college before ten or eleven o'clock. Also that Mary's piano is old and worn out, with pedals so out of commission that the tuner is unable to repair them.

The first thing the teacher did was to plan Mary's morning hours. She was advised to rise not later than 7.30, and then practise from eight to nine. It was also suggested she provide herself with a small alarm clock and take more account of time and how she was using it.

What amazed the teacher was that the parents, who were people of means, living in a handsome apartment, should so neglect their daughter. The father could easily have provided a better instrument for her; the mother could have looked after arranging the girl's time and seen to it that she didn't dawdle away the precious early hours of the day. Instead of which they bring their complaints to the teacher! Why to the teacher? Ah, my colleagues, the teacher of piano has many difficult problems to solve which are not in the curriculum.

What Some Musicians Are Doing

Ashley Pettis, champion of American music, sailed in April for a short European tour. He tells me he will play in London, Paris, Berlin and other cities. Later he hopes to have a few weeks of rest and quiet in Brittany, when he can work on new répertoire for next season. He says he will play mixed programs on tour, though he will include a MacDowell Sonata and shorter works by Americans.

Another caller at the studio was George Stewart McManus, pianist, who has just returned from a long tour with Jean Gerardy the cellist. They have travelled almost continuously for more than a year, visiting California, Hawaii, Australia and the East Indies. Mr. McManus was enthusiastic about the countries he had seen and the love of music he had found, especially in Honolulu. Here the people are familiar with the best and are especially fond of the music of Brahms.

A charming letter from Katharine Goodson imparts to the piano editor the pleasing news that she hopes to be in America by next January, and is greatly looking forward to the visit. She writes she has just completed a long tour of the Provinces, which was eminently successful. We shall be delighted to welcome her once more, and her beautiful, sympathetic, sincere art.

At the MacDowell Club

An event of much interest was the concert of American music, arranged by the committee on music, of the MacDowell Club, and given at the rooms of the Cosmopolitan Club, on April 27. The program opened with an excellent performance of rhapsodie for piano and 'cello, by Harold Morris, the composer at the piano. Charles Griffes's Sonata in D minor, for piano, was ably played by Katherine Bacon, who made the most of an ungrateful work. Cora Chase, of the Metropolitan, was unable to come and her place was taken by Maude Klotz, who sang two groups of American songs. George Gershwin's Rhapsody in Blue was played by the composer, accompanied by Ernest Hutcheson on a second piano. This composition, by the apostle of Jazz, caused some merriment, especially the encore which followed, which he called "Suwanee." The concert and the reception after it were in honor of Eugene Heffley, first president of the MacDowell Club. Hamlin Garland made an appropriate speech, to which Mr. Heffley responded in a few appreciative words.

Lessons from Current Piano Recitals

April is the time when young pianists come forth like tender leaves and spring blossoms, from their hiding places, to try their powers and see how the cold will treat them.

Two well-schooled débutantes were among those heard. Elinor Graydon played some good Bach and her Beethoven Sonata Op. 109 was nicely shaded and balanced. Later she played a couple of pieces by Brahms, one of them the familiar Capriccio in B minor. One marvelled that a player who did so well by Bach, Beethoven and Mendelssohn, should utterly fail to grasp the gay, capricious spirit of the well known Brahms piece, and play it in the tempo of a funeral march. Should not her teacher, whoever he may be, have shown her the correct tempo?

Mathilde Harding gave quite a successful recital later in the month, opening with the great Organ Prélude and Fugue in D, Bach-Busoni, to which she gave the necessary power and weight. The next number was the Brahms-Paganini Variations, both books, too, if you please. Only the greatest artists attempt this formidable array of variations, but the young player met the task courageously and gave a rendering which was ingratiating and often sympathetic. A little encore to the Brahms—Chopin Prélude No. 21, was not quite so successful.

Later, the pieces by Debussy were well done but we would have liked much more snap and pep in the Strauss-Hughes Valse "Weiner Blut."

MacDowell's Music

In a recent little talk with Mrs. Edward MacDowell, who is, as you know, doing such a great work in helping to establish and maintain the Peterborough Colony and its many activities, she said she felt very encouraged during her travels over the country the past season, to find the interest in her husband's music growing from year to year. Many of us feel Edward MacDowell is our greatest American composer; he has said more that is vital and alive in music than anyone else. Yet so many young players only seem to know the Wild Rose and Water Lily. Teachers and players should by all means become familiar with the many beautiful short pieces, and then take up the Sonatas, which are fast becoming modern classics.

Paderewski's Compositions

And speaking of modern music, there are Paderewski's compositions which deserve to be in the répertoire of every pianist, public or private. A whole program of this music was given recently by artist pupils of Sigismond Stojowski, at the Plaza Hotel, before an invited audience, among which were many distinguished musicians. Mr. Paderewski himself was present and listened with closest attention to the work of the young players, often nodding his head in approval, and at the close commending them warmly. It was a difficult test for them, but they came through with flying colors.

The program was of such unique interest that I will mention the list in full. Here was music by a modern master which was melodious, full of sentiment and meaning. There was not an ugly chord or harmony in it from beginning to end. It was not monotonous either. There was plenty of variety, so that a whole afternoon of the same composer did not weary the listener.

Three large works were played—Variations and Fugue, A minor, Op. 11; Sonata E minor, Op. 21; Theme Varie, Op. 16. Between these were shorter pieces, though some were just as important in content. They were: Melodie, B major, Op. 8 No. 3—Scherzino; Légende No. 2; Minuet in A; Toccata "Dans le Desert," "Au Soir" and Mazurka in A major. After the Sonata, which came midway on the program, there were—Nocturne, Valse Caprice, Légende No. 1, Intermezzo Polacco and Cracovienne in F, the Theme Varie closing the list.

The Sonata was the weightiest work and was excellently done, earning the composer's hearty commendation. He said afterward, it was "wonderfully played." The Theme Varie pleased greatly and was played with excellent tone and understanding. All young artists showed careful training, sureness and poise.

I wonder how many of our players and singers would continue to play and to sing were they condemned to do so in solitude. To reflect upon this is to test your sincerity, and the depth of your love for your art. Herein lies no contradiction of the statement that artists are, in the main, much more practical than they are presumed to be.—*D. C. Parker in the Musical Quarterly.*

Arthur Lawrason.

THE voice studios of Arthur Lawrason will be closed from June 1 to July 21, during which period Mr. Lawrason will make his annual southern tour, giving auditions and consultations in the following cities en route:

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SCHOOL MUSIC

What the Supervisor or Would-Be Supervisor Can Do with the Summer "Vacation"—Many Opportunities for Training and Study—Reading Suggestions for the Stay-at-Homes

By Edward B. Birge

THE summer vacation season is almost here and the question of how to turn it to profitable account is important to teachers of music as it is to the teaching fraternity at large. Many will doubtless seize this opportunity to visit lake, mountain or ocean region or to take some long desired travel jaunt by motor, train or on foot. Others will remain quietly at home. Back in every teacher's mind, however, beyond the need of physical rest and change, lies some plan for professional study, and for thousands this will mean attending a summer school.

The majority of school music teachers have gained their major preparation in methods in this way, for the simple reason that for many years the summer institute or school was the only place where such preparation could be obtained. In recent years normal schools and many colleges have added music departments for this purpose, and offer courses in public school music winter and summer. Today dozens of such institutions widely scattered through the country are available for the forward looking student.

The Supervisor a Specialist

The time is long past for any individual to think of entering upon school music supervising with only a general knowledge of music. Even in those States which do not demand special preparation by law, superintendents and school boards are always looking for specially prepared supervisors, and there is almost no chance for the unprepared. It cannot be too clearly understood that teaching music to children under school conditions differs radically from private teaching. It is a highly complex business, involving special relations, with grade teachers planning their work from grade to grade, teaching children in groups of 40 or more and combining the groups in large choruses for special occasions. Added to all this are the exacting problems of high school work dealing with mixed chorus, glee clubs, orchestra and appreciation. Moreover school music does not stand still. It is constantly enlarging the scope of its work, and it is destined eventually to become the real peoples' conservatory at least so far as the fundamentals of vocal and instrumental music are concerned.

Many Good Summer Schools

The moral of all this for the intending supervisor is: Prepare for your work as rapidly and as thoroughly as possible. You can find a summer school within reaching distance of where you are. There are many good summer schools especially in the West and far West of which the writer has no accurate data, but any of the following standard schools are available: The American Institute of Normal Methods, Auburndale, Mass., July 9-July 30; The Institute of Musical Pedagogy, Northampton, Mass., July 8-July 23; Teachers' College, Columbia University; The Ithaca Conservatory of Music, Ithaca, N. Y., July 26-Aug. 7; The Eastman School of Music, Rochester, N. Y., June 23-July 26; West Chester, Pa., State Normal School, June 30-Aug. 8; Carnegie Institute of Technology, Pittsburgh, Pa., June 30-Aug. 8; Salem College, Winston-Salem, N. C., June 23-Aug. 2; The Cincinnati Conservatory of Music; The University School of Music, Ann Arbor, Mich., June 23-Aug. 2; University of Wisconsin, Madison, Wis.; Chicago Musical College, June 30-Aug. 9; American Conservatory of Music, Chicago, June 23-Aug. 2; American Institute of Normal Methods, Northwestern University, Evanston, Ill., June 23-July 11, and Indiana University, Bloomington, Ind., July 12-Aug. 8; State Normal School, Terre Haute, Ind.; Howard University, Cambridge, Mass.; Rutgers College, New Brunswick, N. J.; Chautauqua Institution, Chautauqua, N. Y., June 7-Aug. 15; N. C. College for Women, Greensboro, N. C.; State Normal School, Bowling Green, Ohio; Harris Teachers College, St. Louis, Mo.; State Teachers College, Emporia, Kan.; State Normal School, Gunnison, Colo.; Colorado College, Colorado Springs, Colo.

The prospective summer school student must not expect to become thoroughly prepared in one summer term. All good schools require a minimum of three summers' work before granting a diploma, although one summer term may enable a talented student to begin teaching in a position which does not involve great responsibilities. Any one intending to supervise music in a State where a license to teach is conditional upon college or normal school work will do well to make sure that their summer school work will be accepted toward such license.

Home Study

For reasons decisive to themselves many music teachers will choose to resist the lure of the summer school, but there are none who will not profit by some quiet study at home. The vacation should give a chance to catch up on neglected lines of reading, though the writer knows only too well how often such plans fail to materialize. This is often because of too ambitious or too indefinite a plan. One piece of work which will richly repay the slight effort it costs, though it may not seem very attractive at first thought, is to make a study of the last six or eight books of proceedings of the Music Supervisors' National Conference. The writer has found this kind of reading stimulating, informative and provoking of thought. The articles in these books are written by people who know what they are trying to say and who say it easily. I would suggest some kind of topical study of these books: for example, a perusal of the many articles dealing with instrumental instruction—they would make quite a sizable volume in themselves—or such topics as appreciation, harmony teaching and the planning of high school courses. The merit of these papers lies not only in the wide range of opinion and experience of the writers, but in the personal conviction back of the written word. The reader has much the same reaction as of attending a spirited discussion by thinking people.

Such reading might well be supplemented by the standard books dealing with school music, such as the Music Supervisor by Tapper, Education Through Music by Farnsworth, How to Study Music by Farnsworth, Introduction to School Music Teaching by Gehrkens, Grade School Music Teaching by Giddings, High School Music Teaching by Giddings and Baker, School Music Handbook by Cundiff and Dykema.

Study the Masterpieces

Another kind of vacation study fully as profitable as the one just mentioned, and very pertinent to school work is a study of the masterpieces of music. Many school music teachers know all too little of the great classic music of the world. Those who live where good orchestra concerts and artist recitals are rare can make use of the phonograph to excellent advantage. There is little excuse today for any one remaining in ignorance of great music. The phonograph catalogs contain practically every thing necessary for the purpose, while the modern reproducing pianos like the Duo-Art and the Ampico play autograph records by the foremost pianists of the best piano literature. It is the merest platitude to say that only by repeated hearing can one gain real possession of music. The children are going to hear music more and more in the schools and dozens of the best compositions of the masters which are now absolutely unknown to the masses will be commonplace in the school world in a few years, and it is for this reason that such study is of vital importance to the live teacher at this time. However unformed may be the methods of teaching appreciation, a good working knowledge of the subject matter will at least be essential.

But however timely these suggestions may be, they will be too restricted unless accompanied by general reading. The supervisor of music is more than a teacher of music, and he should not let his interests narrow down to music alone. The great poets, philosophers, historians and novelists should mean as much to him as to any well informed person. Other things equal, his influence will be measured fully as much by his possession of these things which he does not teach as by his understanding of music which he does teach, fundamental though this is.

Forthcoming Meetings of Interest to School Music Folk

June 23 to July 11, 1924:
American Institute Normal Methods Western Session, Evanston, Ill.; Eastern Session, Auburndale, Mass. (July 8-July 30).

June 30 to August 8, 1924:
Pennsylvania Summer Session for the training of teachers and supervisors of music, at West Chester, Pa., Hollis Dann, director, Department of Public Instruction, Harrisburg, Pa.

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CHOIR AND ORGAN

Observations on the Wholesale Bringing of Music to the Masses During a Tense Week of Melodic Outgiving—Fine Record of the Organists

By DE PROFUNDIS

AS New York's first real music week becomes a matter of recorded fact one cannot but feel moved to admiration at the indefatigable industry and boundless enthusiasm of the unselfish woman who carried it to so successful a culmination. Isabel Lowden dreamed of Music Week as a work of Americanization, but whether that dream was realized or not, certain it is that as a musical missionary movement nothing has as yet surpassed its record. Many representatives of big business were enlisted in this cause and frequently rubbed elbows with an equally imposing array of musical notables. One of the former, who is also a capable and enthusiastic musical amateur, after an afternoon of pinning medals on the proud bosoms, or lapels, of successful contestants at the final interboro contest in Aeolian Hall, remarked in a dazed sort of way at the multitude of things he had discovered going on all around us that we wot not of. High school orchestras with a complete symphonic ensemble, so good that one might close his eyes and imagine himself listening to "a rather bad symphony orchestra"; even an orchestra from a blind school, and choruses of every size and kind, followed by solo singers, solo instrumentalists—an array of interest and an evidence of effort and application nothing short of stupendous; and all for—MUSIC. And good music, at that.

* * *

WHO can calculate the influence of all this preparation in the homes of all these contestants during all of the months leading up to this final trial? And in the homes of all of those other contestants who were eliminated in all of the various district and borough preliminaries?

No doubt the statisticians will shortly be in evidence to tell us how many contestants appeared all told in how many contests; how many other events marked Music Week and its preliminaries; and how great was the audience in the aggregate which put in an attendance at all of these events.

But who will measure the dividend in inspiration, in the stimulus for getting the most out of one's self in the game of life, and in the knowledge of how to go about it, which has been declared and made payable to all of these young people as a result of all this activity?

Who will measure the regrets of those onlookers in the audiences as they pondered their own inability to give expression other than in monotones to the emotions which are pent up within and behind the stoical exteriors which they expose to the world and to each other? And of the still greater mass of onlookers who were not in those audiences?

* * *

HONESTLY, does anyone think that America's annual budget for music education is increasing many times faster than the population, just through the desire of parents to have their offspring "show off?" And how many children take enough pleasure in "showing off" to induce them to go through so rigorous a season of application as can enable them to excel in an art as difficult as music? Of all the arts it seems to me that none so much as music offers to everyone, without limitation, that opportunity for self expression for which every soul yearns.

* * *

LISTENING to music is all very well—like watching someone eat, when you are not hungry yourself. But to satisfy a healthy appetite one must do some eating on his own account. It is here that painting, sculpture and architecture seem inadequate. The emotion which they offer to the onlooker is open to the masses to learn to enjoy, but the emotion of the doing is confined to the few, or at least is unsatisfying except to the most skilled.

The fly in the ointment in this case reminds one of the argument between the barrister and the surgeon as to the relative seriousness of their mistakes. The barrister contended that his mistakes cost only money while the surgeon's mistake cost a life. To which the surgeon retorts: "Yes, but your errors go on the record and even generations to come may witness your blundering, while I—bury mine." The amateur painter has the record of his amateurishness before him, and by the time his paint dries and the intoxication of enthusiasm has passed off he looks at his *chef d'oeuvre*—and knows it is bad. But the musician's tones have passed into that fairy realm of recollection where imagination clothes them with all the beauties with which they had striven to endow them. Fortunately or unfortunately, not every flutist is able to listen to his own flutings and say: "Strange; I blow in so sweetly—and it comes out so sour!"

Which intensifies the dual nature of music; for creative music, its composition and notation, is also subject to these limitations: but it is in its reproductive and interpretative phases that music offers to the masses that wondrous channel for self-expression, wherein the mistakes are buried and are soon forgotten, while only the joy and thrill of the doing endures.

* * *

IT may be a far fetched deduction, but I cannot see how this widespread partaking of the solid food of good music could fail to bring about a proportionate decline in the attention paid to mere listening in on the diluted brand which we have had purveyed to us under the pseudonym of "popular" music. Jazz is all well in its way when we are "dining out" or dancing; or when "dining in" for that matter, if brought via record or radio. But to play for one's self, or seriously to listen to, it is a makeshift fit only to be discarded just as soon as our stomachs are strong enough to let us digest solid food. Is it any wonder that the phonograph paralyzed the publishing of popular music, except for the royalties it paid—and that the radio has killed them both, and now fights to get out of paying the widow?

We want the popular jingle of the moment, in its proper time and place, but at the least expenditure of effort and money. The real money goes to the teachers, and to the publishers of the kind of music the teachers use. No wonder Socrates said of a country: "I care not who makes its laws, so long as I can make its music"—or words to that effect. And though it is a slow process, as are all evolutionary processes, the facts would seem to indicate that the radio stimulates the sale of good music while it kills the sale of the tawdry and superficial variety, and hence is bringing us inevitably to that hungered condition where nothing will satisfy except that which we make ourselves, for ourselves.

* * *

WHAT has this to do with an organ department? Three things: The wonderful array of organists which appeared in the big series of concerts at the Wanamaker auditorium, and in the many other special events during the week, attracted a larger audience in the aggregate than all the symphony orchestras in New York in a whole season, perhaps. And since the organ builders have under construction at the present time contracts for new installations totalling a sum far in excess of any previous year in the history of organ building, it is evident that the organist is more than ever to occupy a commanding place in the molding of the popular attitude toward music.

Hence the organists are justly to be called to witness as to the constructive power to be exerted through the duplication of this music week in every important community throughout these United States, and to their stewardship as among those called to sponsor such a movement. T. Tertius Noble headed the staff of judges in New York, and practically every important organist in New York had some part in the working out of the plan.

And since the organist, through his audiences, through his choir or choral society, through his apprenticed pupils, is essentially a teacher, it is also a suitable occasion to put squarely up to him his responsibility for the kind of teaching he is to do. Neither austere and repellent, nor tawdry and insipid—but always with a purpose, and with enough of worldly wisdom to overcome the barriers which would defeat efforts otherwise well meant but less wisely guided.

Twenty-fifth Anniversary of Stillman Student Recitals

Three spring recitals given at the Wanamaker Auitorium in New York, mark the twenty-fifth anniversary of the recitals given by students of Louis Stillman, the well-known piano pedagog. The first of these recitals took place on May 21, when Sarah Edwards, contralto, an artist pupil of Mme. Laura Morrill, was the assisting soloist. Fifteen pupils of Mr. Stillman presented a program of classic numbers excellently arranged and of highly interesting content. On June 10 the program will be given over to ensemble music, for two pianos, each number consisting of a solo played in unison. The third recital will occur on June 26, when Miss Edwards will again appear as assisting artist.

P. M. I. Takes Active Part in National Music Week

Under the auspices of the Pittsburgh Musical Institute a series of excellent concerts was given from May 5 to 10, at the institute in Pittsburgh. Directors Boyd, Russell and Oetting arranged programs that brought forth demonstrations of the many and varied phases of music development sponsored by this progressive school. There were two-piano recitals, solo piano recitals, programs for violin and piano, song recitals, and on May 9 a miscellaneous program.

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Rambling 'Round in Music Land

LITTLE ESSAYS on Topics you won't find discussed in your Musical Dictionaries

by John Tasker Howard

Dvorak and America

AMERICA is just beginning to appreciate what a debt it owes to Antonin Dvorak, the Bohemian composer, for the people of this country needed him to demonstrate to us the value of some of our own possessions. It is but human to regard lightly that which is nearest to us, and to place a higher valuation on that which is foreign and less familiar.

In 1892 Dvorak was invited to come to America as head of the newly formed National Conservatory of Music. The distinguished visitor was accorded the respect that was his due, and he remained in this country until 1895. The conservatory of which he was the head later proved a failure, but the far reaching effects of Dvorak's visit made the entire project worth while.

Dvorak came from his native Bohemia with his ears open, and what he heard in America he made us hear also. Through some Negroes in this country, notably Harry C. Burleigh, Dvorak heard some of our real Negro melodies, and told us that we had a true folk music in America. He then took his pen in hand and showed us how to use this material, and, as a result, we have the New World Symphony and the American Quartet.

* * *

Previous to the coming of Dvorak we had not given much thought to these Negro melodies, for when we thought of Negro songs we thought of the typical "coon" song we were accustomed to hear in the minstrel show. But Dvorak's indorsement of the folk songs of the Negro awakened us to the value of that which belonged to us by right of possession, and when he told American composers who sought his advice to turn to the folk music of their own country, his recommendation carried with it the weight of authority. If a recognized European composer considered Negro folk songs worthy, then they must be worthy.

Possibly we ourselves would have recognized their value sooner or later, but there is no denying the fact that Dvorak's enthusiasm over the songs of the black man turned our attention to them before they died out entirely.

As if to prove his esteem of our native songs, Dvorak then wrote his New World Symphony, probably the first large musical work either to employ or to show the influence of Negro folk tunes. There has been much controversy over this Symphony, and those close to Dvorak have denied that he used any specific songs from America as the themes of his composition.

Such controversy notwithstanding, however, the work, both by its title and its content, shows such a definite Negro influence that the discussion as to whether or not be actually used these tunes becomes mere hair splitting.

* * *

Take, for example, the first movement of the symphony. After a brief introduction we hear the first theme—a syncopated melody which has all the element of the "rag-time" associated with the Negro. As it is developed through the length of this movement we can almost imagine this theme to be a cake walk. The second theme of this movement is without doubt the old Negro spiritual, "Swing Low Sweet Chariot," and by his use of this beautiful melody, Dvorak has given us a striking example of the many uses to which these melodies may be put.

The second movement of this symphony has a theme of poignant beauty, taken by some to express the homesickness the composer experienced while in America. In some respects the melody seems akin to the plantation songs of Stephen Foster, and some authorities have even gone so far as to claim that it is Dvorak's version of the "Suwanee River." There is probably little justification for this belief, but nevertheless, the two melodies have much in common, and it is not difficult to discern the influence of the plantation song.

* * *

Since Dvorak left us we have had a more wholesome respect for the songs of the Negro, and our own composers have gone freely to these sources for material.

To Erect Home for Late W. H. Humiston's Music Library

For the purpose of erecting a suitable building to house the large and exceptional music library which the late William H. Humiston bequeathed to the MacDowell Colony at Peterborough, N. H., a number of friends and former associates of Mr. Humiston have formed a committee to raise the funds necessary. This committee, of which Henry T. Finck, music critic of the New York *Evening Post*, is chairman, and Mary Garden, treasurer, further includes William J. Henderson, music critic of the New York *Sun*, Lawrence Gilman, music crtic of the New York *Tribune*, Deems Taylor, music critic of the New York *World*, Lewis M. Isaacs, Archer Gibson, Herbert F. Peyser, music critic of *Musical Observer*, Hugh McGee, vice-president of the Bankers Trust Co., Harris M. Crist, managing editor of the Brooklyn *Daily Eagle* and Mmes. Yvonne de Treville, Carolyn Beebe, Nelle Richmond Eberhart, Dorothy Lawton, Mrs. Henry T. Finck, Mrs. L. M. Isaacs and Mrs. Edward MacDowell.

Marie Rappold Sings in Philadelphia

Marie Rappold was the soloist at the May Festival in Philadelphia, May 2. She sang the first act, and *Senta's* arias from "The Flying Dutchman," in English, supported by a large chorus under the direction of Mortimer Wiske. The press commented upon her beautiful singing and excellent diction, offered new evidence of the effectiveness of English as a singable language. Mme. Rappold will sing a cycle of Mozart operas this summer under the direction of Josef Stransky, at Baden-Baden. In the early fall she will begin an extensive concert tour throughout the States and Canada.

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Regarding the Music in This Month's Issue

The Thursh at Eventide. By Joseph Barnby

In this melodious duet for soprano and tenor voices, there is rescued one of the most pleasing numbers written by this English composer of enduring appeal, but which so far has remained hidden away in the cantata "Rebekah," with a text that limits it to use only in its original surroundings. In this version it is provided with two new and worthy texts, one for general use and one for sacred use. Although in its original form it is ostensibly a sacred composition, the perfect blending of the music with the poetic concept of Mrs. Tillotson's text gives a flavor that does not carry with it a churchly atmosphere, yet with the sacred text it is by no means unchurchly.

The original theme as first announced by the tenor, should be sung in a lyric *legato* style. Thereafter it appears in both parts alternately, during which the other voice is provided with a counter melody, which must be subdued so that it does not obscure the principal theme. The second theme begins at the *piu mosso*, and should be strongly accented as well as taken considerably faster.

Benedictus. By Max Reger.

This excerpt from one of the highly contrapuntal textures is an altogether beautiful concept for the organ. Carefully studied, it gives a splendid insight into the thought processes of this composer. But for one element, it would impress the listener as about as pointless and meandering a succession of shifting harmonies as the average improvisation. But this one element transforms this into a rich and colorful background for a virile figure. The three-toned motive out of which the theme is developed should always be made prominent, not necessarily by loudness, but by a *legatissimo* style, against a subdued accompaniment in a softer tone color. The chord changes on every note of the melody or oftener cause one to listen faster, but if that can be done without losing the continuity of the theme the result is in no way lacking in tangibility of design. Such a texture will produce the same intensification of an idea as one of those wondrous backgrounds which Coles Philips uses to give emphasis to the lustrousness of the shapely hosiery he paints. The rhythmic subtlety whereby a three count idea is cast in a four-count measure, beginning often on different counts of the measure and variously disguised yet ever discernible, is the final element of greatness which will continue the name of Reger in the roll of immortals for generations to come.

Meditation. By François Thomé

This item was mentioned last month by error instead of the plaintive melody "Avowal" by Louis Starr for violin and piano, which was intended as an example of sequential fingering, with consecutive shiftings into the next higher position. The organ piece in this issue is a transcription of the well known salon piece for piano, "Sous les Feuilles."

Psyche. By E. Paladilhe.

This has long been a favorite and distinctive example of the popular song idiom carried through a process of refinement until it ranks as an art product. In this case the popular song element is confined largely to the fragments of melody in the accompaniment, while the voice takes a position that is musically secondary though vocally prominent. Much dynamic variety is thus permitted the singer in order to gain contrast, and to indicate changes of mood.

Dance of the Marionette. By Fini Henriques.

This very attractive study piece, which can be used during the latter part of Grade I is by an excellent Danish composer who is rapidly coming into popularity in this country. His aptness in confining himself to a certain technical point without an increase in difficulty during this development, yet combining musical interest and tuneful charm, makes him a rare benefactor to the student who would learn to do, without having to learn not to hear. A delicate staccato is the chief requirement.

Listen to Grandmother, By Iréneé Bergé

Also marked *moderato,* this melodious fancy requires somewhat greater velocity than the preceding piece. The difficulty is further increased by the *rubato* that is indicated. Also observe that the *tempo* indication is based upon a two-count *alla breve* measure, not a four-count measure. The piece has excellent possibilities as a teaching item, in the latter part of Grade Two or early Grade Three.

Prelude. By Nicholas deVore.

From a teaching standpoint this fragment is valuable as a study in legato requiring many finger substitutions or silent exchanges, in order to free fingers for playing the next chord, while still holding down the keys of the previous chord. Also for contrast between a firm clinging touch on a sustained melody which possesses thematic interest, and a softer, less incisive tone quality where several chord members are to be blended into a harmonic background. Mark the nine or more appearances of the theme and see that they are made apparent to the listener.

Memory's Flower. By Antonio Bruno.

This is a slow march which can become a meditation in porportion as the rhythm is made less incisive and the melody is sung in a more lyric mood. Its value is chiefly recreational.

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From Our Studio Reporter's Note-book

John Doane to Teach in San Diego

John Doane will hold classes in San Diego, Cal., from July 7 to Aug. 14. He will teach repertoire and diction for singers and repertoire for accompanists, as well as a limited number of organ pupils. He will remain in New York until June 15.

At the completion of his courses in San Diego, Mr. Doane will resume teaching in New York about Oct. 1. He is organist and choirmaster at the Church of the Incarnation, where he has a choir of 20 voices. Some of the artists who have been presented in recital in New York by Mr. Doane are Louise Stallings, Esther Dale and Mary Allen.

Gescheidt Artist-Pupil Heard in New York Recital

Virginia Crenshaw, soprano, an artist-pupil of Adelaide Gescheidt, gave a program in the Wurlitzer Auditorium on the afternoon of April 30. Her presentation of a varied and well-balanced program proved her to be a versatile and charming singer, possessing a voice of uncommon beauty and expressiveness. With Anne Tindale at the piano, Miss Crenshaw was heard in songs by Delbruck, Hahn, Massenet, Handel, Gretchaninoff, Hageman, Campbell-Tipton, Horsman and others, and was recalled for several encores.

Boris Levenson Gives Concert of Own Works

Boris Levenson, composer, gave a concert of his compositions in Chalif Hall, New York, on the evening of May 11. He had the assistance of Helene Adler, soprano; Fleeda Alberti, contralto; Vladimir Dubinsky, 'cellist, and Josef Adler, pianist. The program included many compositions still in manuscript and displayed Mr. Levenson's versatility and musicianship to good advantage.

Klamroth Artists Give Recital

Five artist-pupils from Wilfried Klamroth's vocal classes presented an interesting and varied program in Aeolian Hall, May 8. Aslaug Lie Eide, soprano, with particularly sweet upper tones, was followed by Marion May, whose expressive voice and dramatic powers were notable in "Le Captive." Marie Rothman's dainty singing of Schumann's Röselein and Veracini's Pastoral, as well as her musical temperament and style, brought the singer resounding applause. Adele Parkhurst sang with beauty of voice and intelligence, songs by Tschaikowsky and others. Elsa Toennies, soprano, is well qualified to sing such songs as Cary's Pastoral and Mozart's Non so piu cosi son, and she too was warmly applauded. Model accompaniments were those of Coenraad V. Bos.

Joint Course for Music Supervisors

Dr. Frank Damrosch, of the Institute of Musical Art, announces that the course for supervisors of music in schools will be affiliated in the future with the similar course in the Teachers' College of Columbia University. The pedagogical and academic instruction will be given at the college, while all practical and theoretical work in music will be imparted at the institute. George H. Gartlan, director of music in the public schools of New York and a member of the institute faculty, will direct the study in the Damrosch school. Prof. Peter Dykema, of the music faculty of the University of Wisconsin, will superintend the instruction in the new Columbia Department of Music Education. Mr. Dykema will be known as Visiting Professor of Music Education.

The course to be offered is for three years and works toward either a diploma in the supervisors' course at the institute or a degree from the Teachers College.

Musicale at Frederic Warren's Studio

Florence Stein, soprano, Rhea Leddy, mezzo-soprano, with Marguerite Kaye at the piano, were the artists who appeared in a program of more than usual interest at the studio of Frederic Warren, in New York, on the afternoon of May 11. The two singers delivered duets by Mendelssohn, Goring-Thomas, Brahe and Lane Wilson. Miss Stein was heard in MacDowell's Idyl, Ross's "Sakura," Lehmann's "The Cuckoo," Scott's "Lullaby," Thayer's "My Laddie," and Lehmann's "If No One Ever Marries Me." Miss Leddy sang Luzzi's "Ave Maria." Bishop's "Bid Me Discourse." Deems Taylor's "The Loyal Lover," an aria from Thomas's "Mignon," and Brahe's "To a Miniature" and "The Little People." Mr. Warren has achieved notable results at a teacher and the presentations of these gifted singers were fully up to the high standard one has been accustomed to expect at these studios.

Mrs. Morrill's Pupils in Music Week Program

Artist pupils of Mrs. Laura E. Morrill gave a Music Week program at the Roosevelt House Auditorium in New York, on the afternoon of May 10. Sarah Edwards, who at that time was appearing in the Gilbert and Sullivan revivals at the Capitol Theatre, managed to join Mrs. Morrill's other artist-pupils, between acts, in her operatic costume. Two quartet numbers, enlisting the service of Inez Thorne Quick, Florence Gauggel, Herbert Nason and Roy Rockefeller, enlivened the program, which included also solos by Leah Lannamann, Anna Helmke, Merle Hartwell, Miss Edwards, Miss Quick and Mr. Rockefeller. The high standard of excellence which has in the past signalized the work done by Mrs. Morrill's pupils was again in evidence.

Clara Kalisher in New Studio

Clara Kalisher, prominent in New York as a teacher of singing, has opened new studios at 106 Central Park West, where she will continue her summer and winter classes for singers. Mme. Kalisher gives her students, of whom there are many both in professional and amateur circles, a rich heritage of musical experience. In Paris and London she had the advantage of study with some of the world's leading teachers, among them Jules Granier, Marie Fillunger, Georg Henschel and Sir Henry Wood. She returned to America appearing in several important concert tours and then established herself as a teacher. For the past 20 years she has carried on her work with highly gratifying results and an ever increasing circle of pupils who have found her wise counsel a source of keen inspiration and practical help.

Saenger Pupils in Recital

Dorothy Branthoover, soprano, artist-pupil of Oscar Saenger, was heard in recital at the Wurlitzer Auditorium in New York, on May 6. Miss Branthoover's program was considerably cut, owing to an attack of tonsillitis which forced her to curtail her renditions. Despite her illness, Miss Branthoover's voice proved delightful and her interpretations were sincerely portrayed. The audience was generous with its applause.

To make up for the omissions, Ethel Hottinger, another pupil of Mr. Saenger gave several groups.

Richard Hale to Sing in Europe

Richard Hale sailed from New York recently for Italy, where he will sing in opera; then tour Germany, appearing in several of his German operatic rôles and giving recitals in the principal cities. Before returning to the States in October, he will give a number of recitals in Paris and London. Mr. Hale is one of America's most promising baritones and is a real product of this country, having done all his preparatory work with Oscar Saenger.

Anna Tomlinson Boyd's Normal Courses

Anna Tomlinson Boyd announces that she will hold her Teachers' Summer Normal Classes from June 30 to Aug. 2 in the Fine Arts Building, Chicago, and at the Anna Tomlinson School of Music in Berwyn, Ill. This course will provide a special training for teachers and students who wish to acquire a thorough and practical knowledge of the most advanced methods relating to teaching of the pianoforte. There will be classes also for those who are interested in work with beginners.

Fletcher-Copp Summer School

Evelyn Fletcher-Copp, originator of a method of music instruction widely used in many parts of the United States, will conduct a summer school at The Castle, Tarrytown-on-the-Hudson, beginning on June 25. Courses in pianoforte playing, singing, violin and in teaching methods will be given by teachers of established reputation. Mrs. Fletcher-Copp has made a thorough study of child pedagogy and this will be her twenty-seventh annual summer school in demonstration of her principles. The program will permit of life in the open, with swimming, boating, tennis and other sports. There will be classes in language and academic subjects a well as in all branches of music.

The Death of Byford Ryan

It was with great sorrow that the many friends and pupils of Byford Ryan learned of his sudden death from heart failure at his home at Locust Valley, Long Island, on April 21.

Mr. Ryan was for many years one of the most successful vocal teachers in New York. Coming here in 1911 direct from the Komische Oper of Berlin. Mr. Ryan had the rich experience of six years in the principal tenor rôles of the operas given there. This, combined with his thorough knowledge of his subject, his skill in

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New York Staats Zeitung—Mr. Louis S. Stillman, a noted pianist and highly prized piano pedagogue of this locality, proved himself an artist of serious trend, sterling worth, potent intellect and a technic of wide scope. Of particular merit was Mr. Stillman's rendering of the Beethoven Sonata Appassionata and the Bach Chromatic Fantasia and Fugue.

The Tribune—The "Appassionata Sonata" was played with considerable feeling and fared well from the technical point of view.

Musical America—The artist is well known also as teacher and writer on subjects connected with his instrument, and thus brought a definite technical method to his playing. Beginning with Beethoven's Rondo in G, Mr. Stillman made his best effect in the same composer's "Appassionata" Sonata, which was played with emotional expressiveness and considerable facility in the mechanics of the art.

The Times—His program was composed of Bach, Beethoven and Chopin, which he played with facility and knowledge of their intrinsic values. He has a smooth, even technic.

The American—He played with fluency and technical efficiency.

Musical Advance—Mr. Stillman showed a deep love for these haloed masters and played them with a reverence and sincerity that brought out many of the subtlest beauties that many erstwhile pianists miss.

More particulars may be obtained by writing to Mr. Stillman for the numerous booklets and articles which he has written on the engrossing subject of musical pedagogy.

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Mr. Stillman is the Author of "Concentration and Keyboard Facility"
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diagnosing vocal difficulties, his genius for teaching and his forceful and magnetic personality doubtless helped to account for the results he was able to achieve with his pupils.

Byford Ryan was born in Indianapolis in 1874. He entered upon the study of medicine with a view to following in the footsteps of his father, Dr. Willam B. Ryan. However, his absorbing interest in music would not be withstood, and he was soon singing, first in the churches of Indianapolis and afterwards in those of New York. Around 1898 he was active in the management of the People's Symphony concerts. Next came years of study in Berlin and Paris, in which latter city he studied and lived with Frank King Clark.

Among Mr. Ryan's pupils were Madge Kennedy, Edith Day, Helen Stover, Mitzi Hajos, Christie Macdonald, Ivy Scott, Anna Bussert, Julia Sanderson, Hazel Cox, Ann Swinburne Tom Dobson, George Leon Moore, Carl Gantvoort, Flora Zabelle, Olive North, Homer Burress, Alice Metcalf, Leah Leaska, Gladys Gilmore, Edward Northrup, Olive Ulrich, Ray Cox, Lillian Dove, Walter Johnson, Josephine Whittell, and many other singers known not only in this city but throughout the country as well.

Phoebe Settlage Sings at the Stephens Studio

At the New York studio of Percy Rector Stephens, on the evening of May 12, Phoebe Settlage, soprano, who hails from Ohio, gave proof of intelligent preparation for the concert stage by singing a program that made exacting demands in many phases of vocal art. A group of Italian arias by Donaudy, followed by three Old English melodies, led to a meritorious presentation of an aria from Bizet's "Les Pecheurs de Perles." Then followed three songs in German and four by American composers. Miss Settlage deserves especial commendation for the clearness of her enunciation and the purity of her voice production.

At the Washington Heights Musical Club

Alice Ives Jones, violinist and Evalyn Crawford, pianist, played the Mozart Sonata in A Major, No. 17, and Sinding's Suite in A Minor, Op. 10, at the Washington Heights Musical Club on the evening of May 13. Both artists were rewarded with spontaneous applause for a performance that showed careful preparation and musicianly understanding. With Edwin Grasse at the piano Miss Jones played the Cesar Franck Sonata in A Major. It was a presentation of much merit.

Gustave L. Becker's Pupils in Music Week Concerts

Following a reception at the residence of Gustave L. Becker, the well known pianist and teacher, on May 4, attended by many persons of musical prominence, several of his pupils participated in the concerts given in New York during Music Week. Among them were Zalic Jacobs, Hazel Escher, Ellsworth Hinze, Marjorie Robinson, Dorothy Fickermann, Harris Paykin and Samuel Diamond. On May 7 Mr. Becker gave a lecture-recital at his studios in Carnegie Hall.

Knabe & Co. Give Music Week Concert

A concert in honor of Music Week was arranged by William Knabe & Co., and took place at Town Hall on May 8. The artists appearing were Maria Samson, soprano; Elinor Whittemore, violin; Wallace Cox, baritone; Ignatz Hilsberg, piano; John Tasker Howard, composer-lecturer, and J. Thurston Noe, organist. The manner in which Mr. Hilsberg and the accompanists for Misses Samson and Whittemore folded their arms in the middle of a number, permitting the Amplico to continue their duties frankly puzzled a large audience which marvelled at the artistic fidelity of the solo and accompaniment recordings. Leo Ornstein, Sergei Rachmaninoff, Leopold Godowsky and other musical notables were featured in a photoplay entitled "Immortalized" and Mr. Howard gave his unique talk on "I Know What I Like."

Frederic Warren Arranges Concerts

Frederic Warren has been engaged by Die Naturfreunde of New York, to arrange and direct a concert for them to take place on May 24 at the Brooklyn Labor Lyceum. Mr. Warren will present Olga Warren, soprano; George Walker, bass; Oswaldo Mazzucchi, 'cello, and Berthe Van Den at the piano, in a program of Mozart, Liszt, Lowe, Schubert, Brahms, Wolf and Fleck. The United Clubs of Lynbrook, L. I., have also engaged Mr. Warren to arrange one of his Ballad Concerts for them to be given on June 5.

Mason & Hamlin Prize at New England Conservatory

George Auger Gibson, of Portland, Me., was the winner of the fifteenth annual competition for the Mason & Hamlin piano at the New England Conservatory of Music, held on April 30, in Jordan Hall, Boston. Mr. Gibson has studied at the Conservatory for three years as a pupil of Richard Stevens. There were nine contestants for the prize, Margaret Catherine Mason, of Clarinda, Iowa, receiving honorable mention. The judges were Pierre Monteux, Guy Maier and Lee Pattison.

At the Master Institute of United Arts

Opening a series of concerts to terminate its season the Master Institute of United Arts on May 13 presented seven of its advanced piano students in a recital. Eugene Moses, a blind pianist showed a depth of musical insight in his Beethoven and Schumann selections; individual charm of style was indicated in the work of Rossel Golden. Henrietta Schmierer in Chopin's A Flat Polonaise showed surety of technique and poise while Rose Ramer's sensitive touch was disclosed in a Liszt and Chopin group. Excellent work was done also by Miriam Hyman; Sadie Blake-Blumenthal, and Teresa Ferrentino. The artists presented were pupils of Mr. and Mrs. Maurice Lichtmann and Mrs. Ethel P. Thompson. Following the concert, an exhibition of paintings of the Flemish School was held under the auspices of Corona Mundi, International Art Center. The next program in the series occurred on May 24.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, Of THE MUSICIAN, published monthly at New York, N. Y., for April 1, 1924.

State of New York } ss.
County of New York }

Before me, a notary public in and for the State and county aforesaid, personally appeared Paul Kempf, who, having been duly sworn according to law, deposes and says that he is the owner of THE MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form. to wit:

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PAUL KEMPF.

Sworn to and subscribed before me this 26th day of March, 1924.
(Seal.) CAROLYN E. JONES.

(My commission expires March 30, 1925.)

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Reviews of the Latest Music

PIANO

From Carl Fischer, Inc.

CHENOWETH, WILBUR R. *The Harvest Festival: Nocturne, Waltz-Caprice, Valse Charmante.* Well constructed pieces of medium difficulty. They have melodic charm and call for a variety of technical requirements. The *Nocturne* is rather more difficult than the others.

JUON, PAUL. *Idylle, Capriccietto, Danse, Impromptu.* Op. 77. All intended for the concert platform. They require a well developed technique and are of pronounced modern flavor. The composer, one of the best known of the Russian school, employs Slavic material with expert German workmanship.

HERZOG, SIGMUND. *Submission.* An ingratiating melodic line with effective employment of chord passages. Not very difficult but calls for poetic interpretation. The composer is a well-known New York musician.

MOUSSORGSKY-RACHMANINOFF. *Hopak.* The noted Russian pianist has made a valuable transcription of the popular Moussorgsky concert piece, which will be welcomed by recital players.

WECKER, KARL. *An April Shower.* Op. 8, No. 10. One of a dozen melodious numbers in the second and third grades. The staccato notes represent rain drops.

BACH-ALEXANDER SILOTI. *Chaconne.* Mr. Siloti's arrangement is made after the transcription of F. Busoni. It is minutely edited and will be found of interest to players with a concert répertoire.

BENOIST, ANDRE. *The Virtuoso's Daily Dozen.* A book of daily finger gymnastics with introductory comments. Excellent material to promote fluency and rhythmic sense. This comprises a volume of the American Academic Series.

From Oliver Ditson Co.

ANTHONY, BERT R. *On Guard; Sweet Memories.* The first is written in march time; the second is a study in grace notes. In grade 2-3.

HANCOX, P. *Sweet Dream Waltz.* For four hands, in the first grade.

From the Arthur P. Schmidt Co.

HUERTER, CHARLES. *River Scenes.* Six short pieces descriptive of the river. They are written by a practiced hand and contain much of melodic charm and grace.

HEINS, CARL. *Suite, Op.* 289. Divided into a *Processional, Scherzo Fantastique, Memories, Romance* and *Dance-Intermezzo.* Well constructed and of medium difficulty. Splendid teaching material.

G. A. GRANT-SCHAEFER. *The Dragon Fly.* A descriptive piece that calls for a fluent technique and an ability to phrase well. *Our Girl Scouts' March.* This number brings in the mottoes of the girls' scouts and is a stirring, rhythmic march dedicated to the organization.

BUTLER, LEONARD. *At Nightfall.* Of medium difficulty, written in the nocturne style and requires a keen interpretative sense.

HAMER, GEORGE F. *The Faun.* In waltz rhythm, well written and interesting.

From G. Schirmer, Inc.

DUTTON, THEODORA. *A Summer Day at the Seashore,* comprising three separate pieces for beginners. *A Frolic on the Beach; A Dance on Deck,* and *On Moonlit Waters.* Good numbers for the students' recitals.

BURLEIGH, CECIL. *Three Fancies,* comprising these separate numbers: *Maying, Dancing Song* and *Around Autumn Fires.* Well written and of melodic interest. For beginners.

KINSCELLA, HAZEL GERTRUDE. *Velocity Studies for the Young Pianists.* Ten exercises intended to develop ease and smoothness in running passages, studies in trill preparation, scale passages in thirds, sixths and tenths; contrasting touches, finger facility, flowing legato, broken chords, etc. Volume 148 of Schirmer's Scholastic Series.

HEILMAN, WILLIAM CLIFFORD. *Fountains.* Four waltzes of medium difficulty, melodic and graceful, and splendid teaching material.

SONGS

From G. Schirmer, Inc.

AYERS, FREDERIC. *Mandalay.* Another setting of the famous Kipling poem. A stirring number, well written. For low voice. *The Stranded Ship.* Written in the "big style." A typical man's song, and one that demands conspicuous interpretative powers. For low voice.

WORTH, AMY. *The Time of Violets.* For high voice and low voice. A brilliant encore number, to the poem of Witter Bynner.

SPALDING, ALBERT. *Four Songs from "The Hesperides,"* by Robert Herrick. For medium voice: *To Daffodils, The Rock of Rubies, Cherrie-Ripe, Song to Musique.* It is easy to understand that Mr. Spalding, the noted violinist, found in Herrick's delightful poems the inspiration for these splendidly written songs.

JOHNSON, HORACE. *Fragments.* Four songs for medium voice. *The Deserted Garden, The Iris Meadow, November Night* and *So Far Away.* The composer has succeeded admirably in communicating the subtle imagery of Pai-Ta-Shun's poems through the music.

From the Arthur P. Schmidt Co.

GRANT-SCHAEFER, G. A. *April Fool.* For high and low voices. An interesting vocal fragment, excellent as an encore song.

VIBBARD, HARRY. *A Little While.* For high and low voice. A sacred song skilfully written to a poetic text.

TERRY, ROBERT HUNTINGTON. *Song for the Seasons.* For high and low voices. A brilliant song well suited for use as an encore. *Lazin' Along.* For high and low voices. A song of Negro philosophy in dialect.

GALBRAITH, J. LAMONT. *God of Israel.* Low and high voices. A sacred song.

AYLWARD, FLORENCE. *In This Quiet Hour.* For high and low voices. A simple, direct song, richly harmonized and with a pleasing melody.

COX, RALPH. *The Heart's Need.* For high and low voices. A dextrous setting to a very beautiful poem.

LENT, CARRIE BELYEA. *If I But Lift Mine Eyes.* For high and low voices. A sacred song.

DANIELS, MABEL W. *Songs of Elfland:* (1) *Fairy Road;* (2) *Fairy Ring.* (Octavo.) Two choruses for women's voices, with accompaniment of flute, harp and strings (or piano). Fine, musicianly numbers that will undoubtedly find widespread use among women's choruses.

VIOLIN

From J. Fischer & Bro.

SUSAN DYER. *An Outlandish Suite:* (1) *Ain't It a Sin to Steal on a Sunday;* (2) *Florida Nightsong;* (3) *Chicken Dance;* (4) *Panhandle Tune;* (5) *Hula-Hula.* Violinists who are in search of music that is really characteristic of various phases of life in this country will do well to interest themselves in this remarkable collection. The titles suggest the sources from which the late composer sought her inspiration. They are products of thorough musicianship and deserve a widespread popularity.

Worth-While American Composers

(No. 7 in a Series of Biographical Sketches)

CHARLES DENNÉE

CHARLES DENNÉE is one of the best known and most popular of American composers, especially in the field of pianoforte writings, his compositions being standard with the teachers throughout the country, and occupying a prominent place on recital programs.

His pedagogic work—studies, technical books, and editings and adaptations of standard works in this line—stands high in the estimation of serious teachers and students.

Mr. Dennée is one of the few composers who possess that peculiar spontaneity of thought and melody which appeals to the pianist as well as to the listener. His treatment of the

Charles Dennée

charming melodic material with which his compositions are imbued being musicianly and delightfully conceived, without leaning too much toward the pedantic and tiresome treatment which so often results from a too rigid adherence to the old traditions in an endeavor to produce works that, while they may be called scholarly, have no intimate appeal to the musical senses.

In his "Mountain Scenes" he has delightfully expressed the atmosphere of the several titles, and the pieces bear the distinctiveness of individuality and modernism in its healthier form.

His Concert Etude Op. 40 is an example of the advanced modern French School, and yet is particularly musical, and never lacking in rich melodic invention.

His Five Etudes for the Cultivation of Style, are splendid types of real pianistic music, each with a clearly defined technical principle as its fundamental idea, and yet partaking of the nature of program pieces.

The "Consolation," scherzo--valse, "Irresistible" concert valse, Polonaise in A flat, "Esprit du Soir" (serenade) and his earlier Suite Moderne, are all peculiarly characteristic of the facile spontaneity and wealth of melody that pervades all of his works.

He has written one of the most widely adopted technical works in his Progressive Technique—a comprehensive exposition of piano playing.

The Four Sonatinas, written in the strict classical form with modern treatment, are gems of thought and musical content; they are among the few really worthy examples of his type of composition that have been produced by the contemporaneous composers in this country or Europe.

In the smaller pieces for young players Mr. Dennée excels; his "Les Bijous," "Children's Delight," "Children's Festival," and other Suites or sets of pieces for the earlier grades, tend to form a healthy musical taste in this important stage of development; and combine the pedagogic, technical, and musical elements to an unusual degree.

His works all show the influence of his successful career as concert pianist, and many years as a teacher at the Conservatory in Boston, in their exceptional fluency of technical treatment; added to this is a charm of style that makes for a perfect pianism in the "tout ensemble" of his many pieces and studies.

He has written works upon Octave Playing, and quite a few valuable articles upon the various subjects that would interest teachers and students; these things all place him in the limited class known as educators, rather than mere teachers or composers.

Mr. Dennée has also written many charming songs, among the most successful of which is the lullaby, "Sleep, Little Baby of Mine," which is one of the most widely known and universally sung, of any song of the better class.

He has to his credit several operas and operettas in the lyric and popular vein, notable among which is the "Defender," which enjoyed a phenomenal success in the leading cities.

A Violin Sonata, Suite for Piano and Cello, Overture, and Choral works are among his unpublished writings which have been successfully performed in public, as well as an unpublished opera.

Mr. Dennée is still at the Conservatory in Boston.

Strings and Bows

Overcoming Bowing Problems of Beginners—Value of the Two-Octave Scale—Some Etudes for 'Cellists

FOR beginners the matter of bowing offers a substantial barrier to progress. Too often they regard the bow as a "big stick," and think that a clear, resonant tone can be produced only by rugged application. They should be made to realize that while the bow arm should be strong, should in fact, have a tremendous amount of reserve strength, it is the light touch and the light hold that produce the kind of tone all music lovers admire. As in the case of singing it is the amount of resonance which causes the bigness of tone, not the shouting of the singer! And a savage wielding of the bow does not create the maximum of resonance.

One of the best ways to impress upon the young student the advantages of a well adjusted bow pressure upon the strings is by having him hold the bow by the frog alone, from underneath, thus eliminating the whole weight of the arm. Drawn steadily across the string in this fashion the student soon realizes that a pure, clear and resonant tone may be produced by the very weight of the bow itself, without additional pressure.

Now, when the hand is held in the normal position, the pupil should understand that he can play quite as well by not permitting the weight of his hand or arm to communicate itself through the bow. By practising alternately, holding the bow from underneath, as described and then with the normal hand position, the student will soon find that he is obtaining the best result without the use of hand or arm weight.

One teacher recommends a system of daily scale playing of suitable exercises with one fourth of the bow at the point. In this quarter of the bow it is next to impossible for the student to resort to his tendency to bear down on the bow with the arm and hand. As the pupil improves in the lightness of bowing at the point, the teacher permits him to use the next one-fourth of the bow, from the middle toward the point, and in a few weeks, the one fourth from the middle to the frog. He insists, however, that the pupil use not more than one-fourth of the bow stroke in these exercises.

Two-Octave Scales

Some teachers are inclined to neglect the use of two-octave scale playing, thereby depriving the student of a very essential detail of violin technique. Of course, you can play a simple scale in two octaves although you may never have practised that way, for have you not played three-octave scales all over the fingerboard? So you select one at random and play. And after a while you find that you know precious little about these two-octave scales.

To begin with, two-octave scales are to be mastered in all the positions. Most of them can be started with either the first or second finger (on the G string) and are to be played entirely in one position, ending with the third or fourth finger on the E string. All scales in keys above C are to be started alternately with first, second or third finger. When with the last named, the second octave will be finished with a fourth finger extension.

This method of practice may be supplemented by using the minor scales, in both forms, melodic and harmonic. In fact, these are more important as a means of producing an adequate technique, than are the major scales.

Let us assume that you have been practising the major scales for about a week. You now start from the same finger three times, playing first the major scale, then the melodic minor and then the harmonic minor. In the B♭, A, A♭, and G scales there is some rather complicated fingering, on account of the open strings.

Careful practice of these scales daily from three to six months, will convince almost any student, that hitherto his technique was inefficient and that now many difficulties encounterd in solos and studies have mysteriously vanished.

The possibilities of two-octave scales are by no means exhausted in the shiftless fingerings already described. See to it that your playing is anything but shiftless except in the one sense of the hands remaining steadily in one position during the performance of each scale.

An inquiry comes from a student of the 'cello, who asks for a list of etudes to stimulate his technique. Here are some suggestions that will be found helpful: the Dotzauer Exercises, Op. 47, No. 2; and with sixty-five different bowing, Op. 54, 35, 70 and 155; the Etude of Joseph Merk, Caprices by Franchomme; Twenty-one Exercises by Duport, followed by the Twelve Caprices by Piatti; the Five Concert Etudes by Cossman; Six Caprices by Servais; the Six Caprices and Two Caprices by Charles Schubert; the Grand Etudes by Casella; the Caprice for 'Cello Solo by Piatti; the Second Book by Grutzmacher and the Technical Studies, in four volumes, by Klengel, in connection with the études already mentioned.

Correct Hand Position

An experienced teacher of the violin declares that it is proper to say that a violinist must have a keen ear for intonation but that it is equally or more important that he have his hand trained to take the correct position and to maintain it no matter what contractions and extension he may be required to make with certain fingers.

For example the first position is ordinarily considered to be that in which the first finger plays A on the D string, E on the D, B on the A, and F♯ on the E. But in certain keys and in chromatic successions the first finger must reach backward the distance necessary to sound the half-step lower. The first position is considered to be that in which the fourth finger play D on the G string, A on the D. E on the A, and B on the E. Extensions give E♭ on the G string, B♭ on the D, F on the A, and C on the E. Contractions must also be taken into account, those which give, for example, D♭ on the G string, A♭ on the D, E♭ on the A, and B♭ on the E.

This means that the more dangerous changes from the natural first position are made by the two outside fingers, the first and the fourth. Yet these must be made without drawing the hand, as a whole from its position relation to the finger-board.

Two exercises that will be found useful, which should be practised every day are the following: Place the hand in the first position with the first finger on B, on the A string. Place the fourth finger on E and then extend it to F, without drawing the first from its place. Take the position again. Keeping the fourth finger fixed on E draw the first back to B♭. Players with flexible joints and with good width across the palm of the hand may try to extend the fourth finger to F while still holding the first on B♭.

Persistent practice in the two and the three stretches will prove very helpful and result in giving ease and freedom in ordinary finger action. In case the violinist should turn to viola playing he will find that his hand is readily capable of making the slightly greater stretches demanded by the larger instrument.

Of special value is the habit of keeping a finger on a string until it is absolutely necessary to take it off in order to play a lower note on the same string. For example in the Wohlfahrt Studies for the first position the first one in C major will admit of keeping the first finger on the A string while notes higher than B are played. So also in the study in G major. The teacher should mark all studies and pieces played by his pupils so that the latter acquire the habit of never lifting a finger from the string until it is absolutely necessary. Watch the pupil's finger action to see that he does this. And at the same time try to get him to think of it himself.

In this connection attention is called to the fact that owing to the small distance between the strings at the nut it is easily possible to cover two strings with the first finger. Thus the player can have under command E on the D string and B on the A, or B on the A string and F♯ on the E. Keep this fact in mind in marking the music. The usual custom is to write under the note the number of the finger to play it and to follow it with a dotted or solid line under the notes until a note is reached which requires the lifting of the finger.

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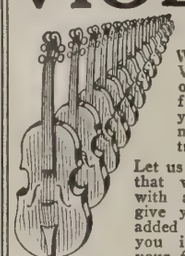

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EDITORIAL

What John C. Freund Did for American Music

To those who understood the full significance of the life work of the late John C. Freund, the brief and uninformed references to his death appearing in the press caused wonderment, revealing, as they did, an astonishing failure to estimate fairly the services rendered to the musical life of America by this dominating and picturesque figure.

For old-timers it is not necessary to review the facts; to present-day students and young artists it may be news that considerably less than a decade ago the word "American" as qualifying a musician or a composition was a signal almost for derision. To lay claim to an old-fashioned American name, to an all-American training in music, and to an absence of foreign influence was then a confession, in the public mind of total inferiority. The public would have none of the musicians who dared make the claim; it saw value only in the European-born or nurtured talent; it demanded even that our own musical children must change their names with ridiculous appendages of *skis* and *vitches* that were supposed to sound so delightfully foreign and to indicate a degree of superiority with which our poor Smiths, Browns and Robinsons could never hope to compete.

European press notices, the favor of Royal puppets, the ability to minister to us in songs and arias in languages our public could not understand—these were the false standards that annually drove hosts of students abroad to imbibe thoroughly of the mystic "atmosphere," reputed to be so pungent on the other side of the Atlantic and so thin on this side.

It was John C. Freund more than any one man or woman in the United States who sensed the absurdity of this disposition and who fought it almost single-handed until finally his campaign developed into a vogue and it became quite safe for other forces to enter it.

Today we are ready to accept musical genius regardless of its antecedents or geographical limitations; all we ask is that the merit be there. Today we are not fooled nor impressed by the *skis* and *vitches* that attach themselves to our American names. John Smith is worth as much as any one else at the box office providing he can give us a thrill with his music. Today we are not particularly concerned over the verdict of Berlin, Paris or Rome in matters musical; we are more impressed by the opinions of our own critics or are inclined to decide for ourselves questions of musical superiority. And for these changes every student, every school and every artist in this country owes a personal debt of gratitude to the memory of John C. Freund.

* * *

The Real Price of Sheet Music

Buyers of sheet music may have wondered often why prices marked 50 cents and 60 cents could invariably be bought for one-third less than the indicated price. They may now stop wondering, for the Federal Trade Commission has extended its powers of regulation into the music publishing industry with the result that beginning with the first of June all sheet music is now sold at the price at which it is marked. In other words, hereafter, when you buy a song or a piano piece marked 50 cents, you will pay just that amount for it, and you won't have to do any mental arithmetic to find out how much less than the printed price you will have to pay.

The best authorities in the sheet music publishing and retailing industries agree that there never was a reasonable justification for the old system of inflated price indications. They contend, moreover, that it permitted of abuses and of overcharges for the uninitiated that caused disrepute in many quarters.

The leading publishers have consented to mark their music exactly as they believe it should be sold. Practically, this means that all music will be sold at one-third less than the price formerly printed on the front covers. Discounts will in most cases be discontinued and, as one well informed authority has said, "The chief obstacle to the harmonious relations between music publishers, music dealers, and the public, fictitious or false prices and discounts, will have been entirely eliminated."

This standardization of prices will undoubtedly strengthen the hands of the local sheet music dealers who have suffered in the past through the tendency of teachers and other buyers of musical publications to make their purchases by mail from the publisher direct, in the belief that they could profit by a lower discount than the dealer would give them. From statements made by the leading publishers it is apparent that many of them prefer that all purchases of music should be made through the local dealer whenever it is at all possible. The local dealer, they contend, is the logical distributor of their publications and is in every way entitled to whatever profits there may be in the sale of sheet music and musical publications. Other publishers take the stand that, owing to the inefficient business methods of some of the music dealers they have been forced to deal direct with the ultimate purchaser. Such instances, fortunately, are in the minority. In most cases the local dealer will extend himself to the limit to meet the requirements of his customers. He renders them a type of personal service which no mail-order organization can possibly give and as one of the important "home industries" he should always have first preference of the local music buyers. THE MUSICIAN believes in the soundness of this principle and recommends it to the favorable consideration of its readers, nearly all of whom are purchasers of printed music and musical merchandise of all kinds.

* * *

Candidates Who Have Musical Sympathies

The Republican party, by nominating Calvin Coolidge for reelection to the Presidency of the United States and Charles G. Dawes as vice-president, has selected as standard bearers two men of pronounced musical sympathies. President Coolidge's inspiring address made at the dinner given in connection with the Jonas Chickering Centennial in Boston a year ago last April and his more recent endorsement of the music week movement distinguish him as being alive to both the cultural and practical benefits to be derived from the widespread development of our musical resources. Mr. Dawes, for many years a liberal patron of music in Chicago is also a composer of marked ingenuity. His ingratiating Melody in A Major has been recorded in the discs by Fritz Kreisler. The election of two such staunch musical advocates should hasten action on some of the musical measures now before Congress.

A Month of Musical History

New American Opera Heard

"Alglala," a grand opera based on a Chippewa Indian theme and composed by Francesco De Leone to a libretto by Cecil Fanning, had its first performance in Akron, Ohio, on May 23 before a large and enthusiastic audience that contained representative musicians and critics from many parts of the country. Local civic organizations combined with music clubs to make the premiere an event of importance in the history of Akron. Mabel Garrison, Edward Johnson, Francis Sadlier and Mr. Fanning had the principal rôles. The opera scored a decided success, according to critical reports.

Passing of Victor Herbert

Victor Herbert, America's foremost composer of light operas, also a composer of many works of more serious calibre, died suddenly in New York on May 26. He was born in Dublin, Ireland, Feb. 1, 1859, the grandson of Samuel Lover, the famous Irish poet and novelist, and had his early musical training in Germany. He came to America in 1886 and had been identified with American musical affairs as 'cellist, conductor and composer until the time of his death. He had composed more than fifty light operas, nearly all of which enjoyed conspicuous success.

Half-Million Fund for Minneapolis Orchestra

A fund of nearly a half million dollars has been pledged by the citizens of Minneapolis for the future security of the Minneapolis Symphony Orchestra.

Hartford Orchestra Disbands

The Hartford (Conn.) Philharmonic Society, an orchestra which has played an important part in the musical history of that city for the last 24 years, has disbanded as the result of a lack of financial support. The orchestra was founded by Mrs. Charles Dudley Warner and its last conductor was Henry P. Schmidt of New York.

Indiana Teachers Discuss License

The principal feature of the convention of the Indiana State Music Teachers' Association, held at Indianapolis on May 7 and 8, was a discussion of the proposed bill to "regulate the teaching of music; to provide for the registration of professional music teachers and fix a penalty." Although the attendance at the meeting was small, the proposal caused a lively debate. The legislature is to act on the matter next season. Arnold Spencer was re-elected president of the association.

No Bach Festival This Year

Owing to the illness of Dr. J. Fred Wolle, director of the annual Bach festival at Bethlehem, Pa., to which Bach devotees from all parts of the country came each year, the current series of concerts, which was to have taken place on May 30 and 31, was abandoned.

Oscar Saenger Opens His Summer School in Chicago

The Oscar Saenger Summer School opened on June 16 for a season of six weeks, until July 26, at 2126 Lincoln Park West, Chicago. Students have enrolled from almost every State in the Union and from Canada and Mexico. Mr. Saenger is offering free scholarships in both private vocal lessons and in his opera class. The preliminary examinations to enter the contest took place on Saturday morning, June 14, and on Sunday, June 15.

Opportunity for Opera Aspirants

Enrica Clay Dillon, general director of The Opera Players, Inc., announces the formation of a stock company for opera which will next Fall give a répertoire of early classic and modern works, including pantomime and novelties of musical worth, at its own theater in New York. Auditions are now being held and successful applicants will be coached during the summer in preparation for the autumnal season of the organization.

Henry Hadley to Conduct Worcester Festival

Hamilton B. Wood, president of the Worcester County Musical Association, announces the engagement of Henry Hadley, the composer-conductor, as musical director for the Worcester Festival, to be held during the month of October, 1924. The oldest musical organization of its kind in America, the Worcester County Musical Association was obliged, due to the sudden death of its conductor, Nelson P. Coffin, to select a new musical director for its 1924 festival. There were many applicants, as this festival has always been considered one of the great musical organizations in America for the last half century. Mr. Hadley has held many important musical posts in this country, for some time conducting the Seattle Symphony Orchestra, the San Francisco Symphony, and in 1920 he became associate conductor of the New York Philharmonic Orchestra, which position he now holds.

Convention of Musical Instrument Makers

The convention of the Music Industries Chamber of Commerce was held during the first week in June at the Waldorf-Astoria, New York, with about 1500 delegates present, representing musical instrument manufacturers and dealers throughout the country. At the annual banquet Col. Theodore Roosevelt, the principal speaker of the evening, said: "Over and above all, music personifies the spirit of the country. Whenever we meet to honor our dead, to dedicate ourselves to any civic purpose, the story is always the same. We sing our national anthem, we solemnize our contract in terms of music."

Walter Damrosch Decorated by France

News comes from Paris that the French Government has decorated Walter Damrosch of New York with the Legion of Honor in appreciation of his services to music. This announcement was made at the final concert of the Beethoven Cycle given by the Paris Orchestra, under the direction of Mr. Damrosch.

Smetana Centenary in Prague

An exhaustive review of the works of Smetana, famous Czech composer, marked the centenary celebration in which the foremost musicians of that country joined this spring.

Music Publishers Reelect Officers

At the annual meeting of the Music Publishers' Association of the United States, held in the Hotel Astor, New York City, on June 10, George Fischer, of J. Fischer & Bro., was reelected president; Walter Fischer, of Carl Fischer, Inc., vice-president; E. T. Paull, secretary, and Harold Flammer, treasurer. The following directors were elected: Gustave Schirmer, W. Dean Preston, Jr., Walter Coghill, Harry Crosby, R. L. Huntzinger, C. A. Woodman, E. F. Bitner, Isidore Witmark, Michael Keene, Sam Fox and M. E. Tompkins.

New Director for Eastman School

Howard Harold Hanson, formerly dean of the Conservatory of Music of the College of the Pacific at San José, Cal., and winner in the competition for the first Juilliard Fellowship at the American Academy in Rome, has been appointed director of the Eastman School of Music at Rochester, N. Y.

Death of John C. Freund

John C. Freund, founder and editor of *Musical America* and *The Music Trades*, died at his home in Mount Vernon, N. Y., on June 3, after an illness of three months. Besides being a pioneer in the field of musical journalism in America he was known to the musical public as an ardent champion of the cause of the American musician and as founder and president of the Musical Alliance of the United States, with which many prominent musicians were identified.

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Du Brouq Strad Brings $20,000

The Du Brouq Stradivarius, considered by authorities to be one of the finest specimens of this master, and which has been played for the last eighteen years by Efrem Zimbalist, has just been sold by O. H. Bryant, Boston expert and dealer, to D. H. Walton, of Brookline, Mass. The price is said to be in the neighborhood of $20,000.

Resigns as President of Ithaca Conservatory

W. Grant Egbert, president of the Ithaca Conservatory of Music and Affiliated Schools, has announced his resignation after service to the institution which he founded thirty-two years ago. He will, however, continue on the faculty as musical director. George C. Williams, now secretary and treasurer, will succeed Mr. Egbert and Benjamin L. Johnson will take Mr. Williams' place. At the annual business meeting it was voted to raise a $500,000 endowment fund.

Caruso Operatic Fellowship

The Caruso American Memorial Foundation, organized to aid talented and deserving American students of music of both sexes, regardless of race or creed, in the development of their highest musical ability and achievement, offers an Operatic Fellowship to be awarded to an artist under the following conditions: He (or she) must be (1) a citizen of the United States, (2) between twenty and twenty-seven years of age, (3) able to sing an entire principal rôle in three or four standard operas, and (4) possessed of sufficient preliminary training to be ready for actual stage experience. The amount of the award is $1,200 for one year and free transportation to and from Italy.

Music Department for Vermont University

The University of Vermont announces the establishment of a department of music beginning with the fall of 1925, and has selected Howard G. Bennett, a graduate of the music department of Harvard University in 1917, to take charge of the new department.

Don't Waste Time on Meaningless Technical Material, Urges Ernst Von Dohnanyi

Distinguished Pianist, Teacher, Composer and Conductor Advises Students to Gain Finger Facility as They Increase Their Repertoires

By HARRIETTE BROWER

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Ernst Von Dohnanyi

A SERIOUS, thoughtful, earnest musician is Ernst Von Dohnanyi, Hungarian composer-pianist. He seems to be equally at home in the field of composition and conductorship as in the concert room. Acknowledged one of the big pianists of the day; as a composer who has contributed various graceful as well as grateful pieces to the pianist's répertoire, and last, but not least, a conductor of originality as well as virility.

America has had several visits from this artist. The first came in the season of 1898-9, when he was only twenty-one. He returned two years later for another tour. Then came a long break, of about twenty years. He was instructor and afterwards created Professor in the Hochschule in Berlin. Fully occupied with professional duties, composition, and prevented by the World War from leaving home, he was unable to visit us till a couple of years ago. We then found him a matured pianist and composer.

As a Teacher

As a teacher Dohnanyi has a large following, and has directed the studies and developed the talents of various well-known pianists. "Dohnanyi is such a wonderful master, and above all such a thorough musician. I know of no greater teacher, if the pupil is ready to profit by such guidance." This is the testimony of Mischa Levitzky, who was a student of the Hungarian master for a considerable time in Berlin. There are other students in this country, and many more who admire and play his compositions. The four Rhapsodies are becoming somewhat familiar in our concert rooms, while the "Winterreigen," a charming set of piano pieces, was played by Rudolph Reuter a couple of seasons ago.

In a conversation with Dohnanyi, the question was asked how he kept up technic as well as a large répertoire.

"That is difficult to explain," he said. "Perhaps I can easier say what I do not do. I spend little or no time now on abstract technic, as so many pianists do, for it seems to me a waste of precious time. Of course every pianist has some little mechanical routine, which he uses to oil up his machinery, so to speak; but that is an individual matter. I can truly say I have never practised technic to any great extent. I began to play the piano at six years, and even in those early days read much at sight and played with other instruments. Thus I gradually evolved a technic of my own at the instrument.

"As I say, one can waste much time over so-called technical material and not get anywhere. It can be merely useless repetition. Of the technic books, like Hanon and Pischna, I prefer the latter. It has been said the player should be able to go through Hanon in one hour—what a grind!

"Everything depends on how one practises. One student may spend five hours at the piano and will not progress as much as one who spends one hour, but concentrates his mind on the task before him. The first is a mechanical machine, the second uses his mental powers.

"I find the best way is to select difficult portions of compositions, and make technical studies out of those. The literature of the piano provides such rich material of all kinds that the student need never be at a loss.

As to Études

"Much valuable time too, is wasted on études. Students often think the greater number of études they go through the better players they will be; whereas they had much better put their time on mastering répertoire. What masses of études have been written! Their name is legion. Von Bülow edited a book of fifty Cramer Studies, selecting those he considered the best. But while the player is learning these, he could put in the time to more advantage on pieces of value, which would add just so much to his répertoire.

"Naturally one must practise scales, chords, arpeggios and such things in the early stages of study. I had to do them also. In regard to the études, some of them are nice, but we have grown away, in these days, from the older ways of study. We do not need so many, nor do we use them in the way a past generation did. If however, you speak of Chopin études, that is quite another matter. Chopin études belong to the répertoire of every pianist; indeed they are not études at all but beautiful works of art, which every one must love. In them one finds every form of technical problem, which is necessary for the building up of a virtuoso pianism. Why should one go far out of the way when such wonderful material is ready to the hand? Of course they are not for the immature student: all who attempt to master them must be prepared through the practice of scales, chords, octaves and so on."

Although Dohnanyi does not concern himself with the technical preparation of his students—artist-teachers are not expected to do this—he is very painstaking and careful in his teaching. He regards the subject of artistic interpretation as of the highest importance. It is the soul of the music which interests him completely, not the body of mere mechanical notes and signs. The spirit of the music is what he seeks to reveal to the student. Mischa Levitzky says of him:

"When I went to Dohnanyi, he first gave me the smaller things, such as the Kinderscenen of Schumann and the earliest Sonatas of Beethoven. He believes one should have much more technic than the piece requires, so he usually gives pieces that do not tax too severely the technical ability of the player, that he may more fully grasp and master the meaning of the piece. He allows the student to play through the work in hand without interruption, listening carefully and often jotting down faults on a slip of paper, though he generally tries to remember them. When the composition is finished—not before—he makes the corrections necessary. Finally he himself plays the piece entirely through. As he is such a master of interpretation, this of itself is a great inspiration to the pupil."

Dohnanyi is very particular about clearness of touch, requiring the fingers to be well raised in slow and careful practice. The beginning and finish of a phrase, its shading and climaxes are all carefully considered.

American Music

Asked if he were familiar with American music, especially the compositions of Edward MacDowell, he admitted he had seen very little of it and did not know the Sonatas at all. During his recent visit he had the opportunity to become initiated into the intricacies of American jazz, which, he says, is for the head and not for the heart. He considers it intellectual and not emotional.

The human side of an artist is the side the general public does not guess; in the case of this artist it is a lovable side. I remember meeting him one evening in the side corridor of Carnegie Hall, at the close of a recital by Levitzky. It had been a long program with many encores added. The master had heard them all. There was an eager look on his tired face. He wanted to go to the artist's room, greet his popular pupil and then leave. But no, another encore was demanded, so he turned into the hall again patiently to wait for the end.

On another occasion, hearing that the music committee of the MacDowell Club had arranged a Bach program, he asked if he might take part. We joyfully consented, of course. He came and played the Chromatic

Fantaisie and Fugue, adding another Bach number as encore. It was a graceful thing to do and we appreciated his kindness. He has a keen sense of humor too, in spite of his grave demeanor. Looking from the windows of the imposing structure in which are the offices of his managers, he spied the Y. M. C. A. building, on the side of which are painted various signs, two of which read: "Men's Bible Class"—"Swimming Pool." "Where but in America would one see those terms in conjunction?" he remarked, with his faint smile.

Rhythmic Gymnastics An Aid to Piano Study

By E. Jaques-Dalcroze

"A CHILD who begins rhythmic gymnastics as I would have it in its fifth or sixth year and a year later ear-training, can have piano lessons when eight years old, and I can state from experience that the finger technique of the child will then develop much more quickly, for the musical faculties in general will have been far better developed, more thoroughly trained and become more part of the child's life owing to the preliminary training.

"Lessons in ryhthmic gymnastics help children in their other lessons, for they develop the powers of observation, of analyzing, of understanding and of memory, thus making them more orderly and precise. Children who are taught eurythmics gain the power of controlling all their limbs in accordance with their own volition. Their control may not be perfect, but it represents the volition of each individual child completely.

"Later on, when their sensitivity to the aesthetic values of musical composition finds an instinctive echo in their minds, their movements express, not the teacher's artistic tendencies, but the artistic instincts of the pupil."

Problems of Modern Piano Technique

General Observations and a Retrospect

14th and final Article in a Series

By GUSTAVE L. BECKER

CHARACTER reading through analysis of the subject's manner of touching the keys of the piano, especially while playing music at sight, or when improvising, makes an interesting study.

To anyone with sensitive ears, no two pianists have the same touch, any more than they have the same faces or the same manner of walking. There may be close resemblances in certain schools of technique, particularly among those whose musically expressive individualities are almost effaced by some long and severe course of purely mechanical technique; especially if its practising was "insisted" by the use of a dumb keyboard.

Unless piano technique will serve to express musical thought and emotion, its influence has a blighting effect upon the musical mind. Many a piano student starts out with a thrill of joyous anticipation, craving the creation and the expression of the beautiful, only to be told that for quite a while it will be necessary to "Practice these finger exercises" and to "study those notes." For some time to come there appears no symptom of an opportunity for self-expression, nor even for a mechanical representation of anything beautiful. "Hope deferred, maketh the heart sick," applies indeed to many cases of piano lessons of not only the old-fashioned kind, but as well to some of the newest, so-called "scientific" methods—in which all sciences seem to be drawn upon excepting *psychology*. Music if it shall really be "The language of the soul" should be learned greatly from the standpoint of what constitutes mind and soul.

The muscles which move the fingers, hand and arm joints, may be brought into accurate and effective action by impulse and desire for musical expression as well, or even better, than by calculating will power alone. Most practising of technique is, alas, of the latter kind, devoid of artistic or emotional expression. The plan, of course, is to infuse the needed amount of expression into this mechanically acquired finger dexterity at some future time when needed.

* * *

IT is forgotten, though, or, possibly, to many not known, that the *habit* of doing the playing motions entirely in mental association with mechanical calculation and at dictate of will power will make it so easy to achieve accuracy and smoothness plus any desired (planned for) dynamic shading, that the performer will not have to rely upon mood and emotion, or a deeper apprehension of the composer's message, to achieve a generally acceptable or at best readily accepted and applauded performance.

Many professional pianists fail to give their listeners that thrill and delight, of which Kreisler recently spoke, in an interview. Yet there *are* a few who do reach the hearts of their listeners, and then the critics only will notice their incidental technical proficiency. We have had a Czerny technique, a Kullak, a Leschetizky, a Breithaupt technique, and a number of other brands, but we now need a "Musical Technique of Expression," which shall, in most varied manner, apply the principles of artistic, dramatic and poetic expression to all the usable motions of piano playing—to a great extent in an improvising way, and otherwise by an as artistically as possible performer of numerous representative passages and progressions from out of the works of the great masters, modern as well as classical.

* * *

OF course, anyone having spent several years in acquiring all sorts of hindering and objectionable habits, such as effect positions, conditions and motions of playing, may temporarily need an intensive course of corrective and counteracting training, until the old, ingrown habits have yielded to normal poise and self-control. Even here the musically expressive method, advocated by the author, has only helped sooner to remove the faulty habits. There is such an abundance of interesting, impressive and beautiful music obtainable, offering incidentally a rich opportunity for technical development and perfection, that it would be ill advised to persuade any one to practice a dry and unbeautiful composition, just because it may be useful for technical (mechanical) development. To have acquired unerring accuracy, and to be able to play 1200 notes in a minute, does not make an artistic piano player.

Technique should be made an efficient means toward an artistic end. To let it be this, we must constantly associate in our minds the efforts at accuracy of motion, with the appropriateness of dynamics and qualities of tone—as also with the most effective (not exaggerated) rhythmical inflections or demarcations. If we wish to improve the motion or strengthen the muscles of the weaker fingers, we should seek something musically interesting or expressive for these fingers to do, which will, at the same time, give them the desired task to accomplish.

Monotony of repetition, even of (at first hearing) attractive musical progressions, is tiresome and discouraging. If repetitions are needed, let them be made in all higher and lower octaves, or transposed in other keys. A good way, if possible, is to build up the various diatonic, chromatic and chord line *sequences* out of some shorter technical difficulty, and then to make *all sorts of dynamic and rhythmical variations to keep alive the interest in what is being practised.* Learn to *enjoy* your efforts at technical development. Do only the beautiful and inspiring things with it.

How Handel Did His Early Practice

The Child Handel—From a Famous Painting

IF there are any little boys among the readers of THE MUSICIAN who think they have the spark of musical genius in their soul, and whose parents are opposed to their desire to become composers, the above famous picture of the Child Handel will interest them. The elder Handel, who thought that music was a degrading profession, sought to stifle the alarming symptoms of musical genius which appeared in his son almost in infancy. A sympathetic friend of young George hid an old clavichord into the Handel attic, where the infant prodigy did his practising surreptitiously until one night the tinkling music penetrated into the bed chambers of his elders, with the results as indicated in the above picture. This reproduction is used through the courtesy of Paul G. Mehlin & Sons, who have used the case of the clavichord upon which Handel played as a model for one of their grand pianos.

The Picture Drama, a New Field for Composers

By Dr. Hugo Riesenfeld

SIXTEEN years ago Hugo Riesenfeld, then a young violinist at the Vienna Royal Opera House, came to New York with nothing but his instrument and a small sum of money. Today he is one of the leading composers and conductors in American picture presentation, as well as the manager of three large New York motion picture theaters in which six million patrons are entertained each year. He is a pioneer in the field of adapting music to motion pictures and a genius in the art of bringing the best music to the masses. In spite of his exacting managerial duties he finds time to conduct two performances of the orchestra at the Rialto Theater every day of the week.

WITH the notable development of the motion picture as America's most popular form of public entertainment and its manifest dependence upon properly synchronized music for effective presentation, I am often asked by composers, What future does this new art-form offer to the creative musician?

Stories of fabulous sums paid by the large motion-picture producers to certain favored composers for original scores have, no doubt, excited considerable curiosity and interest among talented musicians who have not been able to investigate for themselves the opportunities as well as the limitations of this possible outlet for their creative gifts.

Scores for picture-dramas may be broadly divided into two classes: those made up entirely of standard music gathered from many sources and woven together to synchronize appropriately with the dramatic action and in which there is no pretence to originality, and secondly, entirely original scores composed quite in the manner of grand opera, using in this instance, the continuity of the picture instead of the libretto.

The number of scores which have actually been produced in the latter class is so small that they can be counted on the fingers of two hands. "Civilization," "Little Old New York," "Puritan Passions," "Under the Red Robe," "The Thief of Bagdad," and a few others come to mind. But in the present stage of motion picture development it cannot be said that our composers are finding a promising outlet for their creative ambitions.

* * *

TO understand this properly certain facts must be borne in mind. The man who writes a grand opera creates what he hopes will be a monument to his genius—a thing that may stand through the ages to shed glory upon his name. Customs may change, public taste may undergo a thousand transformations, but *his* opera may always remain in the standard musical literature of the whole world. But the music he creates as motion-picture accompaniment cannot live as an entity longer than the picture itself; the drama as revealed in the films is not a permanent thing. It has its run, which may be very short indeed or may persist through one or two years, but it is irrevocably destined to utter oblivion within a period counted by the months. The making of movies is still in an experimental transitional stage. Tomorrow our ideas may be entirely upset and the things of yesterday must go into the discard.

In this situation it will be readily understood why a Puccini, a Strauss, or a Mascagni would not dedicate his genius nor his time to a dramatic vehicle which would assure him so fleeting a return for his efforts, whereas, his operas or symphonies may go on for generations, doing new honor to his name and, perhaps, bringing new revenue to his progeny.

Dr. Hugo Riesenfeld, Composer, Conductor and Motion-Picture Theater Manager

* * *

ANOTHER obvious handicap to the creation of distinctly original scores is the matter of time limitation. Where are there composers who can write entirely original music for a picture that requires two and a half hours for presentation and complete this arduous task in the brief period of six months? Think of composing "Aida" in five or six months! And a full-fledged motion picture score would require just that much music.

The big producers from whose studios these super-pictures are turned out with such surprising rapidity, are fully conscious of the importance of music in the final presentation of their films. They would be glad enough to pay well to have their products linked with especially composed musical scores, but they know that excepting under unusual conditions this is not possible. So they do the next best thing, they engage an experienced musical director to piece together a score from all available sources, with the added consolation that music that has already proved its worth by being publicly accepted is safer for picture purposes than virginal music whose merit remains to be demonstrated. To make their scores typical of the picture these directors usually invent *leit motifs* to identify the leading characters and while these *motifs* are not necessarily original they are frequently the only original items on the musical list.

* * *

IN preparing the score for "The Covered Wagon," I had access to our own library here at the Rialto, probably the most complete musical library of its kind, in the world. The music for this score was drawn from Scotch, Welsh, Irish, English, French, Spanish and German sources, all of it characteristic and descriptive. The "Suzanne" air is, of coure, historically appropriate.

In order that these scores may be adequately played when the picture, having completed its New York run, goes on the road, it is now the custom to send the leading men of the New York orchestra with it.

* * *

AS to the outlet afforded for ambitious musical talent in this assembling of themes and constructing them into perfectly synchronized scores, young composers must bear in mind that the work is of such a highly specialized and technical character that only the services of the thoroughly experienced are in demand. A man must be known first for his achievements as an orchestral composer; in other words before he can expect calls for his services in this field he must make a reputation for himself in the conventional way. Then, to obtain the special technique for picture music-making he should gain access to the studios where pictures are made and become familiar with every process of production. It would be well for him to study, wherever he can, the scores that have been used for the big pictures, or better still, to play in or conduct an orchestra that accompanies the showing of such pictures. Certain men in my own orchestra have shown considerable facility in scoring music for film presentation as the result of their experience in the theater.

Surely there is a promising future for the creative musician who would turn his talents to the picture drama, but I cannot point out the "royal road" which so many are seeking.

Learn to Like Music By Making It

That Is the Formula With Which Albert N. Hoxie, Jr., Is Causing Harmonica Bands to Develop Into Symphony Orchestras

"ASK Dad, he knows," may be an apt slogan for those group educators who are proclaiming the virtues of the harmonica as a means of getting our younger generation interested in music. For the daddies of today well remember the homely little mouth organ on which, during moments of youthful emotional stress, they poured forth their musical thoughts.

Then later, the world became sophisticated and for years the mouth organ passed out of view. But it is now enjoying a deserved revival, glorified by pronouncements made by very serious and substantial pedagogs to the effect that the little instrument has a distinctly valuable place in the cultural development of the child.

These Boys Need No Coaxing to Make Them Practice Their Favorite Instrument, the Harmonica

One of the men who has thought deeply over the problem of puting serious music study into the life of the small boy and who has translated his theories into splendid practice, is Albert N. Hoxie, Jr., of Philadelphia, who believes in the harmonica not only because of its own merits, but because he views it as a means to an end; organize harmonica bands, he holds, and you are laying the foundations for future symphony orchestras.

Mr. Hoxie is a business man—so successful, it may be explained parenthetically, that he can afford to work in a broad way for boy betterment without thought of personal gain. He is head of the music division of Philadelphia's Boy Council and the youth of that city are ready to do most anything that he asks of them. It should be added also that he is a serious musician and that, whenever, he resorts to "stunts" in the musical upbringing of his boys he has a definite and worthy object in view. Let us now hear Mr. Hoxie:

"I believe that by getting our boys interested in music we automatically make better young citizens out of them," he says. "But I believe also that beyond the civic ideal is the personal ideal, that the achievement of musical proficiency brings into the life of each boy something beautiful that makes existence better for him, individually.

"There are many community workers who have done fine things in bringing music to the masses. Personally, I am not now concerned with mere *listening* to music. I believe that if music is to be used to arouse a lad's best instincts, to help him both practically and spiritually, he must *make* music. And it is here that the big problem arises, for to the average boy the idea of hours of mechanical practice at the piano, before he has really begun to love music for its own sake, is a bugbear. My theory is that after the boy has begun to realize what music can do for him he won't count the hours that lie between him and technical proficiency.

Albert N. Hoxie, Jr., Who Knows How to Reach a Boy's Musical Soul

"It is here that the harmonica comes in. Virtually every boy knows how to pick out a tune on it, few of them find difficulty in learning the right harmonic accompaniment. With the help of William J. Haussler of M. Hohner, Inc., the man who is really behind the nation-wide harmonica revival, I have organized harmonica bands in all parts of Philadelphia. We hold district contests and finals in which all participate, and the competitive spirit runs high. Mayor Kendrick and a number of other public officials are keenly interested in the movement which is now leading to something of vital importance to the city, the formation of a Junior Civic Symphony Orchestra, open to all boys from twelve to eighteen years of age.

"It was through my harmonica bands that I discovered that many of the boys were proficient also on such instruments as the violin, flute, cornet, clarinet, 'cello, etc. Mayor Kendrick has issued the call, and we are having splendid responses. Leading instrumentalists of the Philadelphia Orchestra have agreed to help train the boys and the Mayor has given us a room in City Hall to hold our rehearsals, which will begin Sept. 1. On Thanksgiving Day we shall have our first concert.

"In this way I shall show the practical results that may be had by getting the boys interested in music through their universal instrument, the harmonica."

Mr. Hoxie's enthusiasm for the mouth organ as an educational factor is shared by Peter W. Dykema, professor of school music at the University of Wisconsin, who says:

"This inspiring of boys to play an instrument is as it should be. May we soon come to the time when every urchin will feel that a mouth organ is as much a part of his life equipment as a baseball, so that eventually men traveling will repair to the lounging room, not to smoke cigarettes, but to breath in and out sweet tunes from the harmonica."

Dorothy Enderis, assistant to the superintendent of the Milwaukee public schools and director of extension work, in an address before the active musicians' division of the

(*Continued on page* 23)

Margaret Anderton's Confab Corner

HOW the History of Nations Is Changed by the Power of Music—Our National Anthems and the Men Who Wrote Them

MONTH'S MESSAGES

"The world in all, doth but two nations bear,
The good, the bad, and these—mixed —everywhere."

A. Marvell.

"Faith is strong only when we are strong.
It comes when Music stirs us. And the chords, moving on some grand climax
Shake our souls with influx new, that makes new energies."

George Eliot.

THERE is considerable philosophy in the broadly tolerant thought which is proffered you, dear readers, in the first of the two messages. And do you not feel a sense of exaltation conveyed by the second one?

We need both, do you not think, and particularly these days when our minds revert to history which has been made, and of which celebration is made duly on July 4, and of the history in the making—or in the marring —during this very crucial year of 1924.

If ever an exalting and a steadying power were needed in the world, it is now. It is no use glossing over the fact that we are passing through a crisis of disturbing and dangerous times in the whole world.

Can Music Aid Our Present World Crisis?

Music has had more to do in soothing bitter passions, in exciting the sympathies, in elevating unworthy, and in clarifying troubled thoughts, than any other man-made agency in the world.

Time and again the big evangelistic movements, and the great world needs of spiritualizing, have been made possible by the power and influence of songs women and men have sung together.

Read back in your histories of the different countries and you will realize maybe better than it seems possible for some people to do nowadays, the almost incredible influence of the thrilling power of the burning war-songs of early European times. How they incited men to deeds of supreme daring.

These were songs which powerfully affected the destiny of humanity. It is a mysterious power this, which comes from the great singing of many people.

THE HISTORY OF NATIONS HAS BEEN CHANGED BY MUSIC AND THE TIDE OF EVENTS CHANGED BY A SONG. MUSIC IS THE HANDMAID OF GOD ALMIGHTY AND THE ELECTRIC TORCH IN THE HANDS OF DESTINY.

Even in the United States, a nation not as yet greatly influenced by, or productive of epochal music; even here, and as early as 1840, it is stated that during a rather stirring political upheaval, the simple easy-going catchy words "Tippecanoe and Tyler too" set to the tune of "Little Pigs" by an ardent young Whig business man (a Mr. Ross by name, who is said to have concocted them during church service where he was a choir singer!) is what swept a President into the White House, and exerted an influence more far-reaching than either political speeches or newspaper editorials.

In our June issue, you will recollect my telling you of the political song just emanated from the present Republican party, titled "Keep Cool and Keep Coolidge," and my prophesy that another would follow! Now news has reached me of one from the Democratic party, which, set to a tune known as "East Side, West Side," runs somewhat like, "Take the C out of Cal, and it leaves you Al."

Presumably, with this third party looming in the offing, we may next look for further poetico-musico outbursts such as "Take the C away, and the A away, and it leaves you —well"—doggerel a-plenty bubbles up in the giddy mind! But as we have no corner on politics, we will resist the temptation to become facetious, and come back to the serious business in hand, of music and its powers to help; and leave who will, or must, to elect the next President of the United States and to select what "key-note" or other modes they see fit, to bring this great nation up to international concert pitch, and in tune to play its true part in making Harmony in the big world orchestra, whose leader and conductor is no one nation, but is that "Divinity which shapes our ends, rough-hew them as we may."

Music and Patriotism

In linking up, as this Confab Corner has been doing, and will continue to do, the varying potencies with which Music makes such valuable alliances, such as religion, poetry, color, industry, literature, medicine, war, peace, and (your editress believes and hopes), world movements for the healing of the nations, and the unselfish idealism the powers in Music *can* bring about does not *this* month seem a good one to think about the idea of the above two words?

I think our readers should distinguish between the words Nationalism, Partisanship and Patriotism. Sometimes these words get sadly mixed. The first one seems to the writer to deal more with distinctive *traits* of a nation, as expressed through its music; the second word, is of course, merely for minds of a limited horizon. The last word, Patriotism, is the true soul-mate of Music (she but dallies with the others). From this union of music and patriotism, spring the two noblest forces which stir and exalt the souls of men, Love and Loyalty.

A Divine Influence in Music

Has it ever occurred to you how markedly the fact that there *is* a divine influence in Music can be proved by two simple facts?

Do you know that while the exquisite songs of our birds are both loved and recognizable as belonging to different species, *no bird of prey has ever been known to have a song?* Only a raucous and very occasional *skrawck* is theirs.

No Infidels have a song, either. It is said, also, that no *melody* could be found to fit the unspeakable words of the "Hymn of Hate," and that the nearest approach had to be a chanting, to the accompaniment of a jazz-like rhythm, in lieu of music.

The Star Spangled Banner

"Some singers sing but a single song, and the world remembers every word,
"While others sing their whole lives long, then die at last, unknown, unheard."

During the recent world war, and since, there has been considerable agitation among Americans as to whether "The Star Spangled Banner," or "My Country, 'Tis of Thee" should be the one, the only, and the official national anthem of the United States of America. Some have insisted on one, some on the other, and give excellent reasons for the selection.

In the fascinating digging and delving back into historical research, there does not seem to have been a single country on earth but has most unofficially seized upon one song (generally a simple, easy one), a song so dear, and so well known to the common heart of the people, that the melody of it will serve in time of stress, or time of peril, as a source of inspiration.

There is a something in human nature which simply *demands* a musical outlet, and there is a subtle force in certain melodies which are able to represent thoughts and emotions too tremendous for speech. In listing those songs which time, and repetitions, and the music publishers, have labelled National Patriotic Songs of America, the three named respectively, "My Country," "Yankee Doodle" and "Star Spangled Banner" stand out specifically.

As we understand it, the last mentioned is now before Congress in a movement to have it made the official American National anthem.

Where Did the Music Come From?

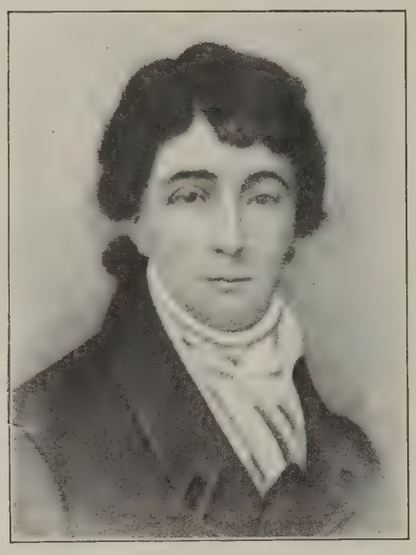
Now while all this surging to and fro was going on, we of the *musical* world, and your Confab Corner editress in particular, got to

doing a bit of asking, a bit of thinking, and a bit of research.

Many people seemed very vague about the music and words, so, while a few knew, I think it may be pleasant to hear over again all about the origin and source of the melodies and words to which we thrill. The stories are beautiful, and give us food for thought and—hope, in these troublous days.

Let us look first into the source of the music to these pulsing words of Francis Scott Key. Who wrote it? Where and when was it composed? What is the story about it all?

Well—it was the day after the bombardment of Fort McHenry, in 1814, during which, the clever fervent young Baltimore lawyer, Mr. Key, had been protected by the



Francis Scott Key, Author of "The Star Spangled Banner"

enemy (along with Dr. Beanes, the released American prisoner), upon the British battleship, until after the bombardment was over and it would be safe to have them taken ashore for the return to their homes. That next day, young Key, making a clear copy of the words he had written while watching the fight, had the words printed and circulated, and the patriotic eloquence of the lines electrified the soldiers. MUSIC FOR IT, MUSIC! they cried, and the story runs, up sprang a young actor, and sang *"To Anacreon in Heaven,"* an English melody, quickly adapting the new words to the old tune, as he went along.

The Music of the Star Spangled Banner

Yes, "To Anacreon in Heaven," the tune we invariably sing, was composed by an English musician, one *John Strafford Smith,* in London, England, some time between 1770-75. He was a member of an aristocratic Club in London, called *The Anacreons,* who at each meeting, sang this familiar melody. Isn't this a *funny* old world! Here we are, in 1924, in this great land of democracy rising *en masse,* and singing the music composed especially for an aristocratic society!

Lustily we are singing, "Oh, say can you see" to the music of an Englishman, and claiming it as the American National Anthem!

An Inseparable Association of Two English-Speaking Nations

And, ah! my dear readers and music-lovers! How beautiful the thought—that the opening tones of the music are—the music of the Common Chord—the major keychord—that which always makes harmony!

Is it not well-nigh prophetic? The two English speaking races of the world, so completely bound together, so inseparably associated by Music, the music of the mother country, and the words of the younger country?

The linking together of America with England is interestingly exemplified, not only in the Star Spangled Banner, but also in all three of these songs which are particularly associated with the national life of America, and that patriotism which is the natural possession of all brave souls who kindle at the thought of the land of their birth, and of their home of sweet freedom.

Next month we will take up the detailed story of the "Yankee Doodle" and the "My Country, 'Tis of Thee," for which there is not space now to do more than append this table.

Patriotic Song	*Music by*	*Words by*
Star-Spangled Banner	John S. Smith (London)	Francis Scott Key (Baltimore)
Yankee Doodle	Old English (about 1640)	Old English (1640) American verse (1775)
My Country 'Tis of Thee	Henry Carey (1715) (England)	Samuel Smith (America)

For some reason we have not learned, the young Harvard graduate (Smith) who wrote the very beautiful words of the last of these national anthems listed above, has never been accorded the same *amount* of glorious recognition, as expressed by monuments and memorials in America, as has Francis Scott Key.

Even as this goes to press, we learn of a beautiful bridge near Baltimore, Md., which is to be dedicated to this writer, and named in his honor.

Just how the man who composed the *music* which was annexed, and which we all so much *love,* is to be honored or recognized, no one seems to know, or have thought about.

Confab Corner has the interests of Music and of all Music-makers so much at heart, naturally, that we feel some little place on memorials should be made, and some recognition and tributes accorded, so that *both* of those who united in *welding* our well loved patriotic and national songs, may be remembered in our hearts jointly.

Precious and inspiring as are the words we sing, it is the glorious vibrations of the throbbing musical tones, as orchestras, bands, and people ring out the *familiar melodies* which start our pulses going, and our eyes lifting.

MARGARET ANDERTON.

July Birthdays of Musicians

	Born
Gluck	July 2, 1714
Pauline Viardot-Garcia	July 18, 1821
Constantin von Sternberg	July 9, 1854
Vladimir de Pachmann	July 27, 1848

Of the above musicians, the celebrated opera composer, and the opera singer and teacher have passed over to the Great Beyond some time ago. The third name on the above list, that of von Sternberg is especially familiar to Americans in the East, in that for a very great many years he lived and taught piano in and near Philadelphia. He was born in Petrograd, studied largely in Germany, but coming as a young man to this country, became a great teaching force in America, where his work was highly respected. He died in Philadelphia just a few months ago. De Pachmann, that picturesque pianist of the velvet touch and exquisite finish of technique, is still with us, and has been delighting audiences from coast to coast all this season of 1923-24 in America, with his inimitable interpretations of the pianistic music of his loved Chopin.

Chamber-Music Camp for Girls

A wonderful music opportunity, a unique Music Camp, and a delightful out-of-doors summer is planned for any girl with a liking for music (and who hasn't!) who is over 10 years of age, from July 1 to Sept. 1, at the picturesque and historic grounds surrounding the Highland Manor School for Girls, which is located at Brookside Park, Tarrytown, N. Y., in the "Sleepy Hollow" regions, and just where the well-known Major André monument stands guardian to the entrance.

Highland Manor School

Mrs. William J. Hall, who is the chairman of the National Federation of Music Clubs, Junior Division, is the sponsor, director, and organizer of this unique music enterprise. Helen Norfleet, the pianist of the Norfleet Trio, whose professional work and delightful chamber music concerts are well known throughout the country, will be codirector and active director at the camp. Genevieve T. Holman, Ph.B., well-known for her

The Norfleet Trio, Chamber Music Group: Helen Norfleet, Piano; Catherine Norfleet, Violin; Leeper Norfleet, Cello.

work with the National Playgrounds Association, the Washington Community Service, and the Baltimore Playgrounds, and for her recreational work in the Chicago parks, will be in charge of the folk dancing and gymnasium activities, and outdoor plans.

A Pageant of Chamber Music will be presented in August by the campers. The fun (and great fun it is), of learning to play ensemble music under the help of chamber music professional trio, is to be a daily occurrence.

Group singing, dancing, and instrumental playing by the young people, amid a free and friendly camp setting, interspersed by "hikes," and by tennis and swimming (using the facilities of this well equipped school) golf, picnics, and woodland walks galore in these historic regions, make a prospect of a very enticing and happy musical summer. Parents with the daughter-problem on their hands, and who want to be in or near New York (it is about an hour's motor trip to Tarrytown section of New York) teachers troubled over the neglect of music work during the long summer vacation, and girls themselves are delighted at this chance.

There will be the further advantage of frequent informal concerts by visiting artists. Doubtless many will seize the opportunity to observe the clever work and talk with Miss Holman, especially those interested in Folk and Community music and dancing work.

The proceeds of the camp, after expenses are paid, are to be turned back to the Junior work of the National Federation of Music Clubs, so that, besides being a summer camp of unique value to the future of music in America through these young girls. THE MUSICIAN feels there is a

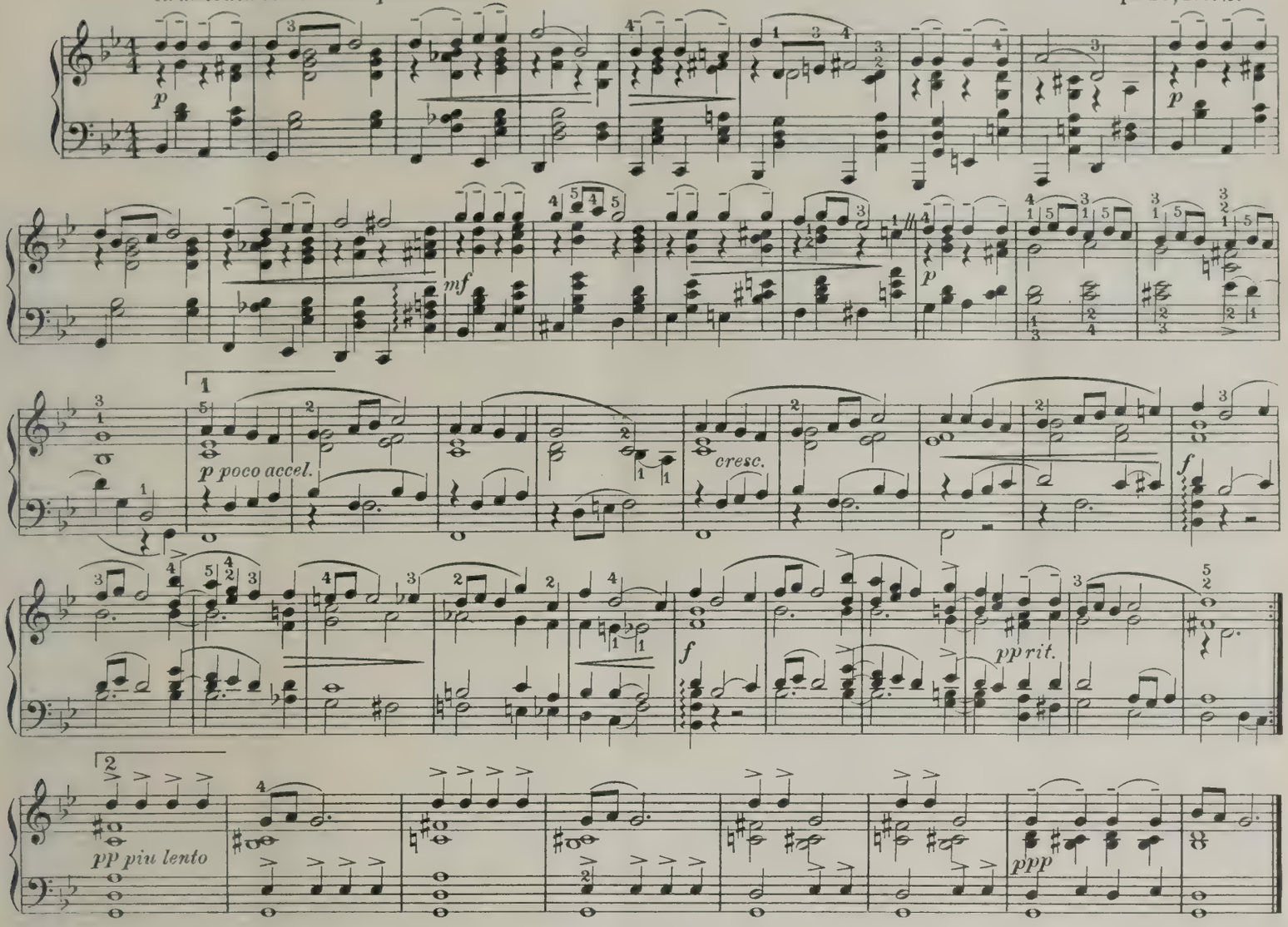
(*Continued on page* 24)

Chanson Triste

P. TSCHAIKOWSKY,
Op. 40, No. 2.

Allegretto ma non troppo

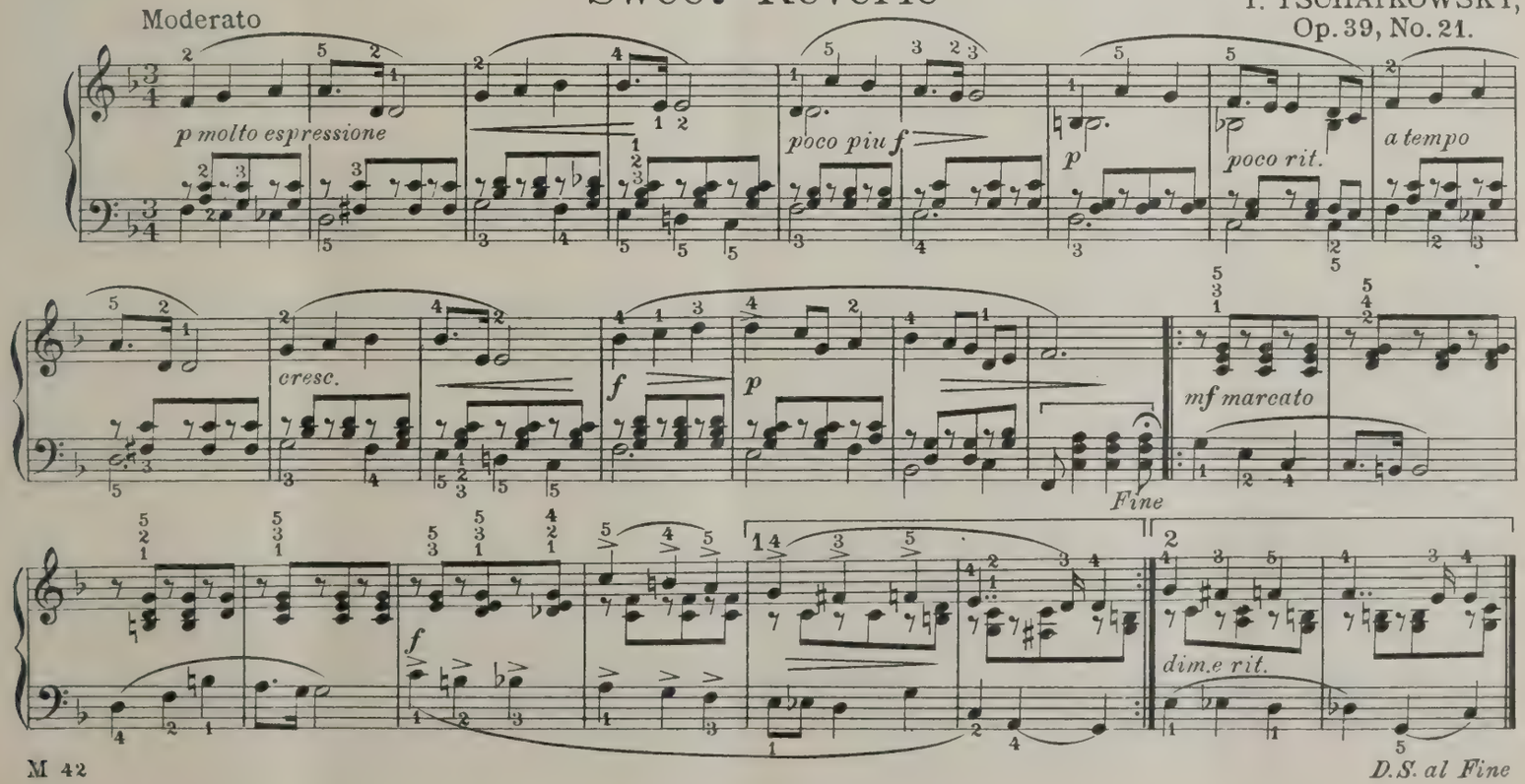
la melodia con molto espressione



Sweet Reverie

P. TSCHAIKOWSKY,
Op. 39, No. 21.

Moderato



Conversation

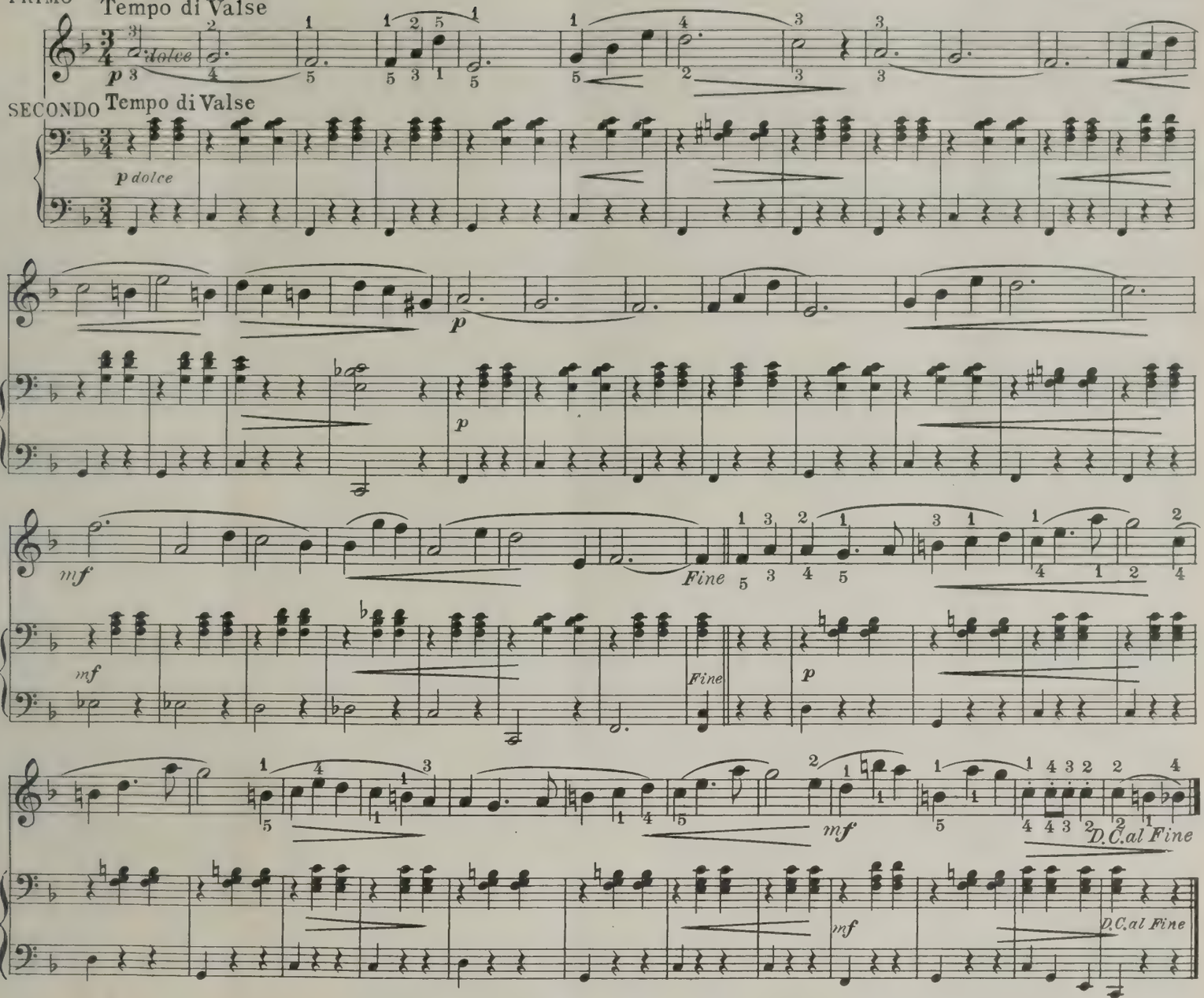
PIETRO LANCIANI

Waltz

FRANZ BEHR

PRIMO Tempo di Valse

SECONDO Tempo di Valse

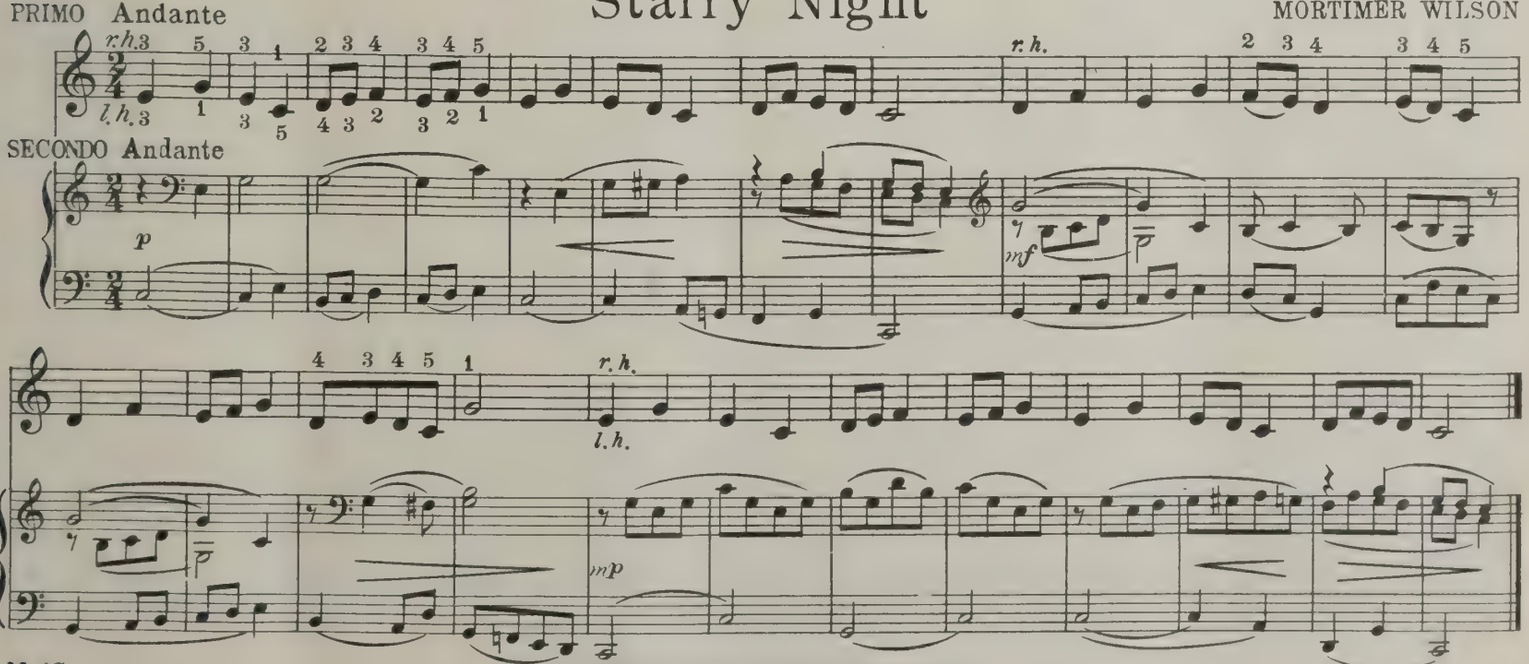


Starry Night

MORTIMER WILSON

PRIMO Andante

SECONDO Andante



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A Sailor's Ballad

EDITH TILLOTSON
From the French of
JULES CONDOIN

IRÉNÉE BERGÉ

Allegretto

f

1. Heave Ho, my lads, and do not tar-ry,— Pull swift, pull strong up - on the oar;
2. Ho, my lads, now, nev-er slow-ing,— Our boat shall cut the foam-ing brine;

mf

Fair maids are wait-ing on the shore— To see their loves once more, And count the gold they car -
And soon— the lights of home will shine,— And eve - ry glass of wine, Will soon be o - ver-flow -

cresc

ry. And one has lips with ros - es shap-ing,— And eyes and hair like dus-ky night— Let
ing. A sweet-heart's kiss-es warm and will-ing,— Will light new fire in eve-ry breast— Bright

cresc

f

him— on whom her glan-ces light, Then strive with all his might. He'll find there's no— es-cap - ing.
eyes— on wea - ry soul will rest, For sail - or-men are blest with youth for ev - er thrill - ing.

p

p

marcato

Now would that I could win her kiss - es— What joy— be-yond all oth-er bliss - es—
And then— we'll sing a mer-ry meas-ure— Of life— and love's un-dy-ing pleas - ure!—

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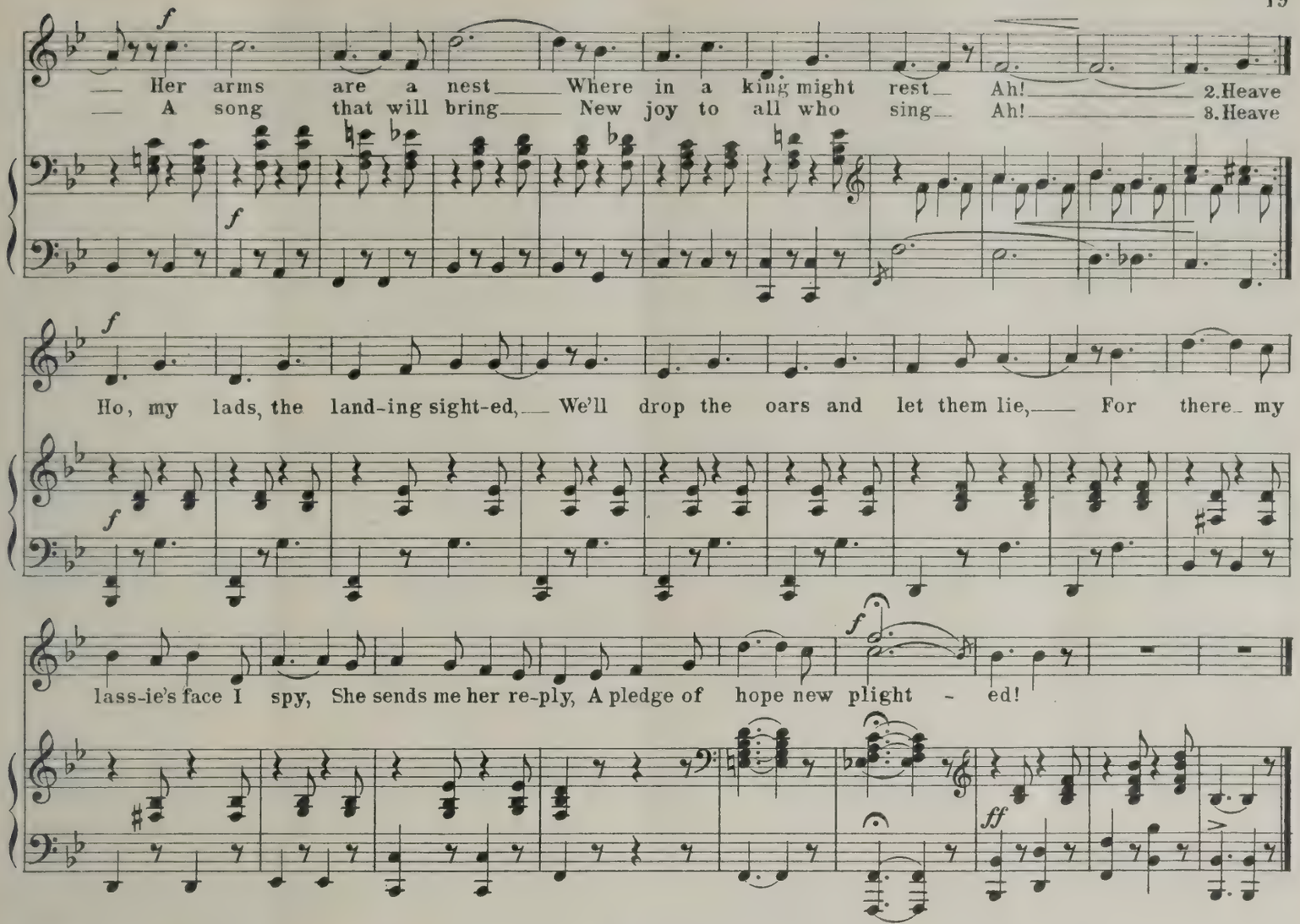
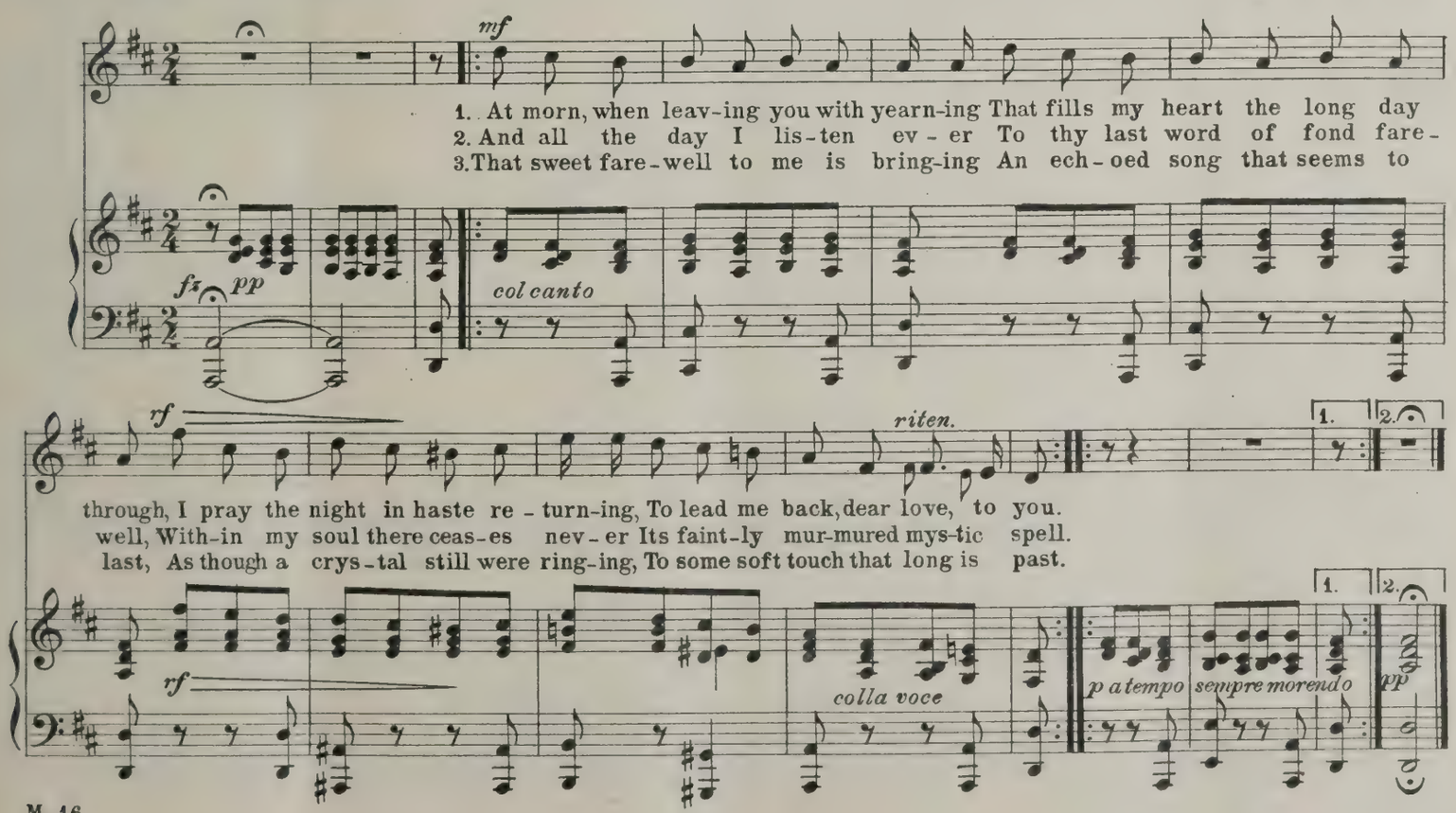

f
Her arms are a nest Where in a king might rest Ah! 2. Heave
A song that will bring New joy to all who sing Ah! 3. Heave
f
f
Ho, my lads, the land-ing sight-ed, We'll drop the oars and let them lie, For there my
f
lass-ie's face I spy, She sends me her re-ply, A pledge of hope new plight - ed!
f
ff

From the French of Edmond Roche,
by EDITH TILLOTSON

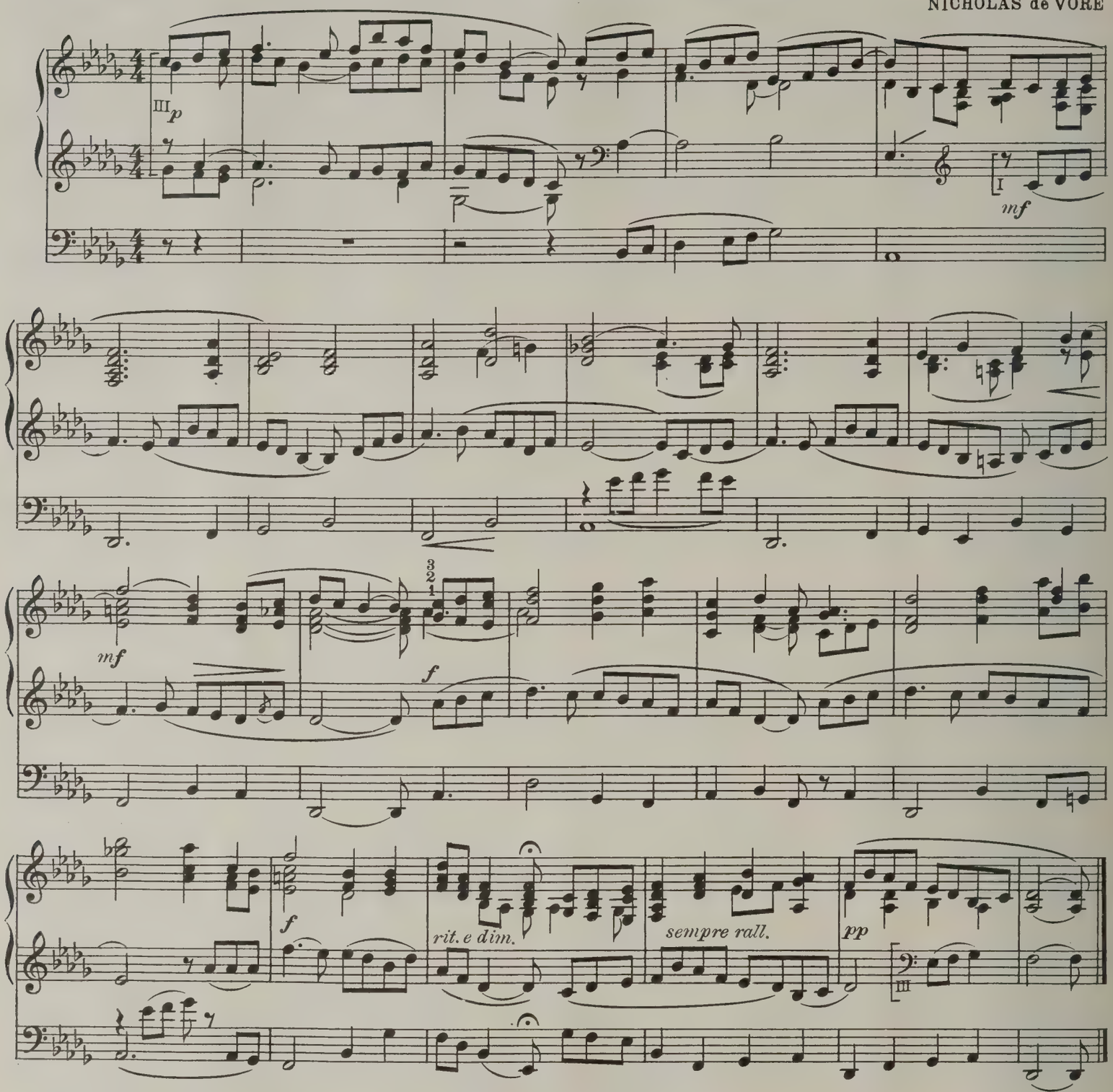
Farewell At Morning

ÉMILE PESSARD


mf
1. At morn, when leav-ing you with yearn-ing That fills my heart the long day
2. And all the day I lis-ten ev - er To thy last word of fond fare -
3. That sweet fare-well to me is bring-ing An ech - oed song that seems to
fz pp
col canto
rf
riten.
1.
2.
through, I pray the night in haste re - turn-ing, To lead me back, dear love, to you.
well, With-in my soul there ceas-es nev - er Its faint-ly mur-mured mys-tic spell.
last, As though a crys - tal still were ring-ing, To some soft touch that long is past.
rf
colla voce
p a tempo
sempre morendo
pp

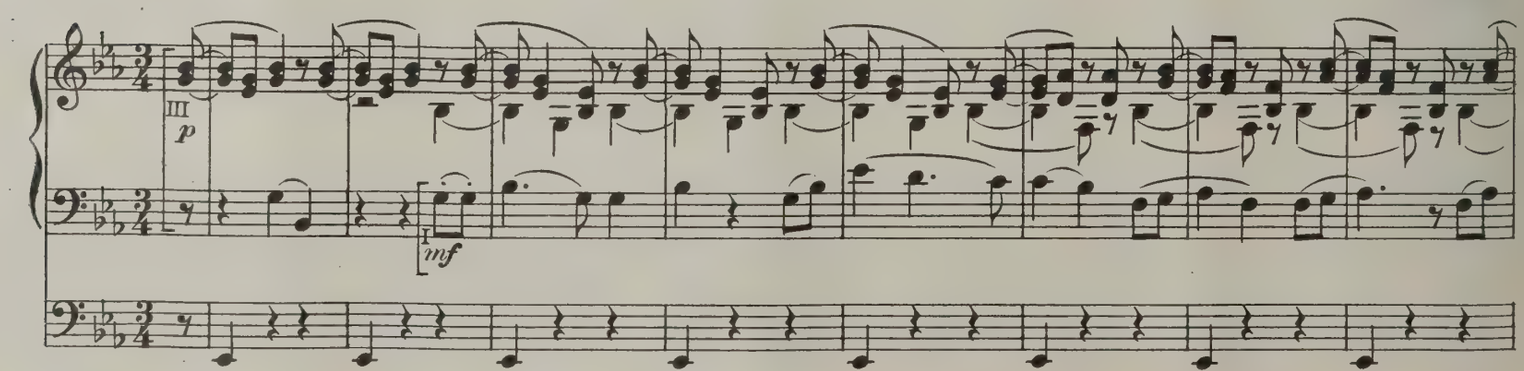
Irish Air From County Derry

Transcribed by
NICHOLAS de VORE



Wiegenlied

J. BRAHMS



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rit. e dim.

Transcribed by
N. de VORE

Adagietto

from "L' Arlésienne"

GEORGES BIZET

mp pp p

cresc.

pp f

cresc. molto

ff largamente

dim. molto

mp pp pp

smorzando

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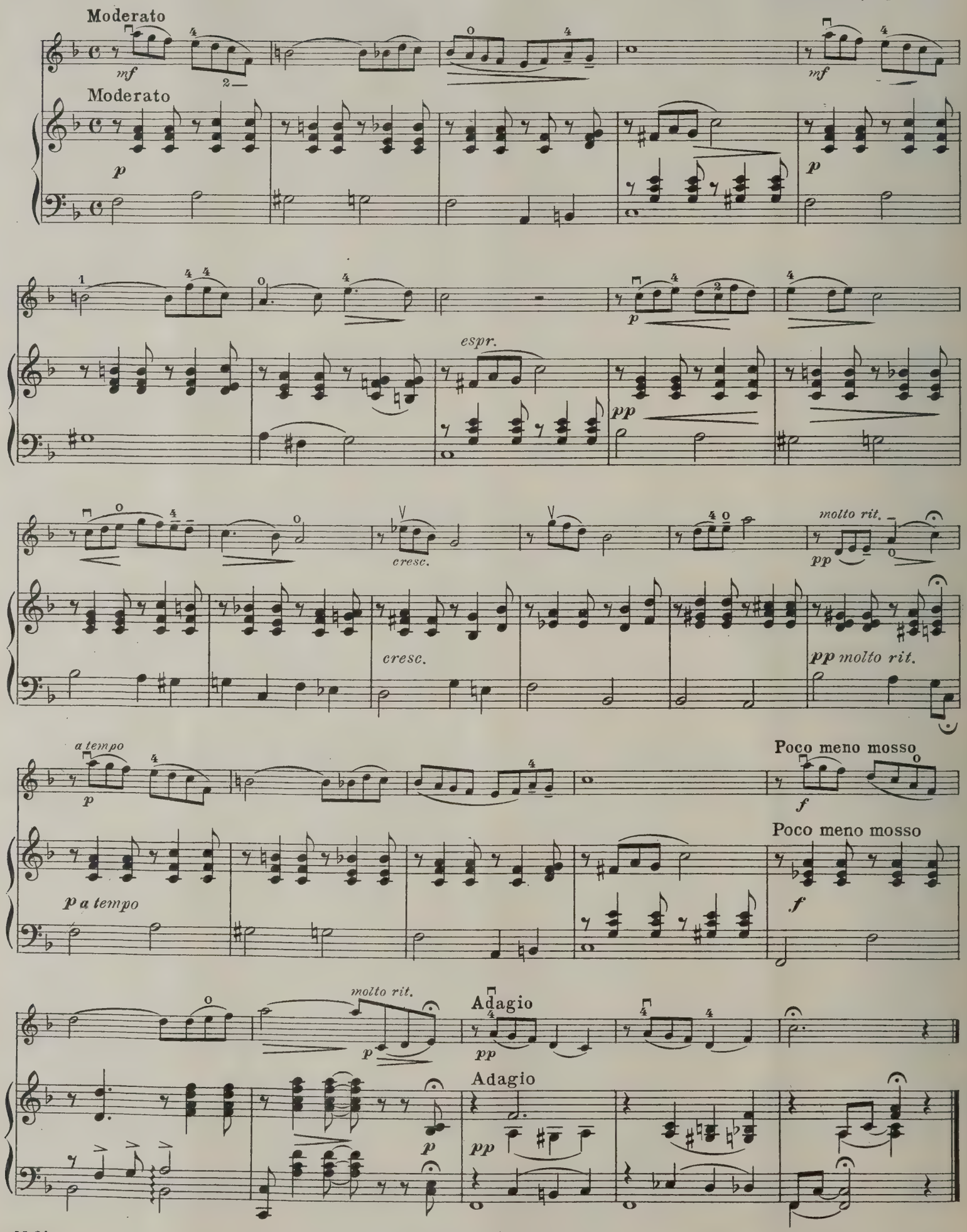
A Question

VIOLIN and PIANO

N. SOKOLOWSKY, Op. 3. No 4



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What Is the Test of Commercialism

A Word or Two in Defense of the Music Publisher Who Broadcasts the Creative Efforts of the Musician

By Nicholas de Vore

ONE who has discovered something of real worth, and hastens to broadcast its benefits should be assured of adequate reward. This applies particularly to a teacher who has put his experience into an educational work and is sincerely trying to share with his professional brethren the fruits of his own labor. The basis for the protection given by the copyright act is found in the fact that the work is given to the world and is not hoarded in one's intellectual safe deposit.

The fact that such a work must be sold in order to be beneficial to any one is to be taken for granted. Printer and music publisher are essential if such a work is to accomplish its purpose.

The fact that printer and publisher must also make a living out of their business, makes them no more "commercial" than the music teacher who lives by teaching.

The invention of printing from movable types was of such benefit to humanity that Mendelssohn wrote his *Hymn of Praise* to be produced at the festival in honor of the 400th anniversary of this epoch-making innovation by Gutenberg.

It is one of the blessings of our age that accumulated knowledge can be set forth in print and mechanically duplicated so that for a pittance others may read, study and benefit.

* * *

MUSIC publishers are not "the enemy" in relation to music; they are both patron and friend. In a gathering of musicians they should be as free from the taint of commercialism as is the essayist or artist who contributes his task and at the same time gains either in money, reputation or exploitation.

The public or private recommendation of a notable publication dealing with music offers not only a sense of gratification to its editor, author or composer, but brings encouragement to its publisher, who has risked much by way of putting the work on the market, and whose chances for loss on any one work are greater than for profit.

If a merchandised product is conscientiously and competently prepared, you ought to be as quick to recommend it as you would expect your friend to recommend you to someone in search of a teacher, supporting you with all of that loyalty which one gives to a thing he believes in.

What would the profession of the piano teacher amount to, had it not been for the piano manufacturer who struggled early and late to perfect the instrument, and the publisher who makes available at a low cost the music to be played upon it?

* * *

WHAT happiness it would have meant to Mozart to have had under his touch the modern piano! What would it have meant to Bach to have had available the kind of music which we buy for a few cents, and throw away? Bach bought it at the price of his eye sight, and spent many hours by candle light to copy it by hand.

Yet some musicians think piano manufacturers and music publishers are commercial, while music teaching is not. The music teacher who makes a living by giving lessons is commercial. He is non-commercial, only as his greatest ambition is to perfect his skill in imparting knowledge to others, utilizing every modern and efficient means to secure to his pupils the best possible return from their expenditure of time, effort and money. If a teacher is to be successfully non-commercial, he must also be commercial—or else be independently wealthy.

The teacher whose chief object is to impress the pupil with his greatness as a teacher, thereby to get the best fees for the least expenditure of actual gray matter, who is complacently satisfied as long as his pupils stay with him, is just as commercial as the piano manufacturer who puts together a piano as cheaply as he can out of unseasoned woods, gives it a nice coat of varnish and a fancy name-plate, and sells it through an unscrupulous dealer as a first-class instrument; or as a publisher who puts on the market something which he knows to be detrimental to good musical taste, and who cares for nothing beyond the fact that he knows it will sell.

* * *

IN other words, commercialism is largely a matter of motives, and the sooner musicians give their support unstintingly to the honorable piano dealer or music publisher, the sooner will the merely commercial variety find that such commercialism does not pay.

How Music Study Has Helped the Sickly

Experiences of a New England Piano and Theory Teacher

By Myrtie Alice Butterfield

AS a teacher of piano and the theory of music I have been impressed by the number of pupils who have been benefited physically by the study of music.

One young matron who came to engage piano lessons confessed that she was a "nervous wreck" and her physician (we wish there were more like him) had suggested that she "take up music" in order to get her mind on something besides herself. She told of sleepless nights when she often contemplated the depth of the nearby river, and similar unpleasant tales.

So we went to work, not strenuously, but with short steps, and only one at a time, for her mind was slow in grasping knowledge, and when it had worked for a few minutes it would suddenly cease to function and we would have to stop. Each little grain, however, of new knowledge acquired seemed to thrill her through and through and her face would light up with great joy.

After a few weeks she said: "Do you know, I am getting so that I can think straight, and I can go to bed and sleep."

She struggled along for a year or so before her mind would take a normal dose of instruction, but a steady improvement in her mental and physical condition was apparent during the entire time. She then began the study of harmony and ear-training, and later voice-culture.

Today, five years from the time that she first tried music as a "cure," she is a well and a happy woman; in fact she might well be called "a picture of health and happiness." She has full charge of the music in a wide-awake church, where for two years she has been successful in training a senior and junior choir.

Another young woman who used to consider herself "frail" and too exhausted after her strenuous day in an office to do anything more said to me: "Music gives me new life. Even though I am tired at night when I begin practice, I soon feel rested and the music makes me forget all the little annoyances of the day."

A mother of four young children, and a woman who does her own housework and sewing, said: "My practice time is my rest time of the whole day. No matter how tired and 'fretty' I am, my hour of practice soothes and rests me."

A sickly child of ten began piano lessons because she wanted "so much to learn to play," but her father and mother were doubtful of her having strength enough to continue for any length of time. She was very listless at first and seemed utterly unable to express herself in any way, but now, after two years of study, her mind is alert and she has a very naïve way of telling me various things that the music says to her. Her parents give due credit to music for her improvement and are very happy to feel that she has developed into a normal, healthy child.

Learn to Like Music By Making It

(*Continued from page* 12)

Milwaukee Civic Music Association at the Art Institute recently said:

"We Americans are becoming a nation of spectators, not only in our athletics, but in our music. This disease, which we might call 'spectatoris,' is the greatest deterrent to self expression that the American nation has to combat today. We are all content to sit back and watch and listen. Still we all know that the real value in the music is not in hearing it only, but in the self interpretation of it.

"My greatest ambition at the present time is to get someone who knows how to play the harmonica and who also understands boys to undertake a great work among them. I believe there is no greater means for self expression in boys than the harmonica, for it lends itself admirably to the purpose."

The proper management of time depends on two things. First of all planning one's hours carefully beforehand, and then taking steps to protect them against attack by time-wasters. — *Geoffrey Rhodes in Music* (*London*).

A CONFAB CORNER

(*Continued from page* 14)

high ideal of altruistic helpful practicability about the entire idea, therefore your *Confab Corner* editor says "good luck,' and go to it!

Recital at the Tracy Studio

Last month the studios at 832 Carnegie Hall of Charles Lee Tracy, which are also used as teaching headquarters of Margaret Anderton, were packed by an interested audience at the final recital of the season. There was plenty of good piano playing, a soprano, and a charming and clever young harpist pupil of that splendid Maud Morgan, whose fine musical work of 50 years of concert and teaching of harp, is to be celebrated this coming autumn by a special "honor concert" in Carnegie Hall. Mr. Tracy himself combined with this young harpist, a Miss Hargaret De Graff, of Albany, in the Widor Chorale and Variations for Harp and Piano, followed by solo numbers. This promising young girl of but 17 years, showed both her good training, musicianship, and the poise so necessary for a concert career, for in the midst of the big Widor number, a harp string broke. This necessitated a quick transposing every time that G came along and some rapid thinking and acting, which the young artist did easefully to the delight of Maud Morgan, her teacher who was among the audience.

Two Piano Concertos were played during the evening, the Saint-Saëns in G minor, played by Mrs. Hoyt, a pupil of Mr. Tracy and formerly organist at a Burlington, Vt., church, who took the solo part, with Mrs. Hyman at the second piano for the orchestral part. Then reversing, and later, Mrs. Hyman played the Schumann Concerto solo part, with Mrs. Hoyt at the second piano. Mrs. Gladys Burns Stranahan, of Newark, a group of whose members were among the guests sang delightfully a couple of Russian songs, and the Care Salve of Handel. She was the winner of the N. F. M. C. vocal prize, at the last Biennial in Asheville, N. C. Accompanying her was another good pianist, Mrs. Landes, of East Orange, who gave a fine group of piano solos by Sgambati, Bortkiewicz, and Eastwood Lane. It all made a splendid windup to a season of good work.

E. Presson Miller to Teach All Summer

It will be pleasant news to the voice students who flock to New York every summer, and particularly to our Southern visitors, where E. Presson Miller has a considerable and enthusiastic following, to learn that Mr. Miller has consented to keep open his studios at Carnegie Hall, and will teach there during both July and August.

Estelle Platt School Pupil-Recitals

The excellent School of Music, founded by the popular voice teacher, Estelle Platt, of Carnegie Hall studios, with Charlotte M. Hull, the violinist, as codirector, but two years ago, showed results of no mean order by offering on the twenty-second of the month a concert program by Leila Newhall and Marie Jones, both sopranos, with Mark Harris, pianist; all pupils of the school, and in the professional group. On the twenty-fourth, the junior violin, piano, and 'cello students presented their annual program. On the twenty-first, the junior preparatory students of violin, 'cello, and viola, all under 11 years of age, gave an "afternoon of ensemble music," and on the twelfth day of the same month the small children of the piano class demonstrated their musical accomplishments. On the thirty-first day of the month, the climax was reached with a program by the Junior String Quartet, an organization of boy students under 13 years of age.

Kriens Symphony Club's Fourteenth Annual Concert

This orchestra, consisting of 125 players, with Christiaan Kriens, conductor, and considered to be the first of the American orchestral training schools, gave a good account of itself at its annual big concert, at Carnegie Hall, offering the Beethoven Fifth Symphony, the Sakuntala overture of Goldmark, a Suite "La Feria" by Lacome, an MSS group conducted by the composer, Lontos, and a group by Kriens, the conductor of the orchestra, which included his ever-popular "Nuages" for muted strings. The soloist was Irvin Schenkman, who gave the Saint-Saëns concerto, for piano and orchestra.

Two-foot Musical Bookshelf For the Average Man

Volumes that Should be in Every Music Lover's Library

A TWO-FOOT bookshelf of popular books on music made up of titles chosen by famous musicians, critics, orchestral conductors and educators was compiled by the committee in charge of National Music Week. Prominent men and women in the musical world were asked to send in lists of books they would recommend to the average man or woman who likes music and wants to be able to understand it—not technical works, but books of human interest that would help to create new music lovers and deepen the appreciation of those already interested.

Leading the sixteen books on the list is "How to Listen to Music" by the late H. E. Krehbiel, music critic and lecturer. A special honor is reserved for Daniel Gregory Mason, five of his books appearing on the list. The books which received the highest number of votes are:

How to Listen to Music, H. E. Krehbiel, (Scribner); What We Hear in Music, Anne Shaw Faulkner, (Victor); Fundamentals of Music, Karl W. Gehrkens, (Ditson); Chopin —The Man and His Music, James G. Huneker, (Scribner); Life of Ludwig von Beethoven, Alexander W. Thayer, (Beethoven Assn.); What is Good Music, William J. Henderson, (Scribner); The Lure of Music, Olin Downes, (Harper); Beethoven and His Forerunners, Daniel Gregory Mason, (Macmillan); From Grieg to Brahms, Daniel Gregory Mason, (Macmillan); Music: An Art and Language, Walter R. Spaulding, (Schmidt); Child's Guide to Music, Daniel Gregory Mason, (Novello); The Romantic Composers, Daniel Gregory Mason, (Macmillan); Orchestral Instruments and What They Do, Daniel Gregory Mason, (Novello); Evolution of the Art of Music, Hubert Parry, (Appleton); Listener's Guide to Music. Percy A. Scholes, (Oxford); The Education of a Music Lover, Edward Dickinson, (Scribner).

"It is no more possible to awaken suddenly to find that one can sing than it would be to awaken to find that one had learned overnight to read and write. One cannot wait until one is twenty or twenty-five and start out with the sudden discovery that one has a voice."—*Lillian Nordica, in her Hints to Singers.*

TO PARENTS AND GUARDIANS

The crucial years in the music study and training, are the years from 8 to 18 for both sexes, with especial focus between 12 and 16.

PRIVATE SCHOOL DATA SUPPLIED

We investigate, and are glad to supply to *parents and guardians* seeking the right school for their Girls or Boys this autumn, *information* as to the kind of Music Instruction given, the names and background of training of the piano and other music instructors engaged in this work at the school, and the cooperative attitude of the *School Principal* toward time-alottments for practising, credits for Music, and their practical sympathetic efforts toward Music study among both the boarding and the day students under their care.

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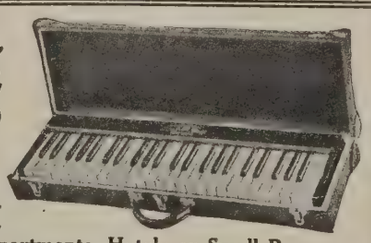

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Harriette Brower's Page for Pianists—

SUMMERTIME and Reconstruction—Danger of Sacrificing Accuracy to Gain an "Effect"—What Pianists Should Know About Chamber Music, According to Carolyn Beebe

To Teachers

SUMMER is the long-looked-for time which we can call our very own. In it we can begin our musical reconstruction. We have been so immersed in our own work, our round of lesson giving, that we have had little time or thought to bestow on our own development. We piano teachers cannot stand still; we must advance; growth is the law of life. Let us put our teaching mechanism in repair. Let us overhaul it thoroughly, see where it is weak and strengthen it with fresh thought and new ideas. If new ideas are not to be had in your vicinity, go where they can be found. Get the best; the investment will pay in the end.

Accuracy

A young girl said to me the other day: "My teacher tells me in playing the Chopin Prelude No. 20, just to slap my hand down on the keys, even if I hit some wrong ones, just so that I'll get the effect."

"But if you keep this up, you will soon acquire very inaccurate habits in chord playing; and you know a habit once formed is very hard to get rid of, don't you think so?"

"I suppose my teacher wants me to get freedom in playing chords, so I have to do them this way."

It seems this teacher believes in doing wrong that right may come. But right doesn't come that way—as the reward for wrongdoing. How much better to have done right from the start. The girl's playing of the prelude in question was slovenly inaccurate.

Learn legato chord movements at the table with accuracy and precision. Then work them out at the clavier, if possible, and afterward on the piano. Prepare the fingers for each chord position before playing it. By such intelligent, careful study your chords will sound rich, full and accurate. There is no need to touch a single wrong key or make one inaccurate or slovenly movement.

The Pianist and Chamber Music

One of the most helpful means of broadening one's mental outlook on music—of training the ear and understanding, is to listen to chamber music. Furthermore, the very best thing is to take part in it. When this is not possible, listen to it whenever opportunity offers. There are many organizations of three, four or more players who are devoting time and talents to making known these beautiful forms of music. And when such groups of players do not come your way, there are good records of their playing to be had. In this connection let us listen to

What Carolyn Beebe Says

Carolyn Beebe has been called a pioneer in the work of organizing a group of players to present chamber music in its broader significance, and also a pioneer in carrying the message of this form of art to more remote points of our great country. For, as she herself says, her organization is not merely a piano trio or string quartet, though both these forms exist and are produced from its ranks. But her idea is more comprehensive, taking in music written for a larger number of instruments and in greater variety of forms. She tells of trips to West and Northwest, where concerts have been given in schools and clubs and in many places where chamber music had been, up to that time, entirely unknown. Music lovers in these places listened in rapt attention, saying afterward, with moist eyes: "We never knew chamber music was like this; how beautiful it is!"

"I feel," said Miss Beebe, "that I am, as Percy Grainger has said, pioneer and a messenger called to bring the beauties of chamber music to those who are ready and anxious to hear and receive it. The field in all directions is wide and ripe for the harvest. There is such a rich and varied literature of chamber music in all forms that it is a joy to carry the message it brings to all who are receptive.

"I am often asked for a definition of what chamber music really is. I answer: It is music written for and played by a group of soloists, each one of whom plays a solo part in such a way as not to interfere with any of the other soloists. There is no *ego* in chamber music; no one player should hold the preeminence over the rest, for each voice or part is of equal importance. If, because of the nature of the instrument, one player's part seems to stand out a little more than other parts, this does not render it any more important. All are comrades, fellow workers, who have united their energies and activities to produce a work of art.

"There should be no conductor for chamber music. The moment a conductor stands up and beats time, the organization over which he presides loses its character as chamber music and becomes a small orchestra, controlled by one man. In true chamber music all the players are independent musicians, who, in playing together, never interfere with each other. They are of one mind in unity of aim, whose object is to bring out a fine work, each contributing his share of understanding, of sympathy, of musicianship.

Necessary Qualifications

"I feel that in order to be a successful ensemble player, one should be not an artist on one's instrument, but a thoroughly routined musician. By routined is meant that one can read score, can transpose and understand the various clefs. He should know figured bass and be able to add figured bass if necessary. He should have a thoroughly trained ear and true feeling for rhythm and beat. I do not feel that just any musician can play chamber music well. Far more is needed than merely to play one's part. One must know every note of every other part, and be constantly listening for the whole effect, note by note. All this requires long and serious study added to natural gifts.

The Beat

"The successful ensemble player must have an inner feeling for the beat. Some people, even players of an instrument, do not seem to have a sense of the beat. By feeling for the beat I do not mean exactly a sense of time. It is something higher; it is an inborn sense of rhythm. Naturally one must have a complete, reliable feeling for note values. This, it seems to me, is inborn, though very much may be accomplished through routine. Natural or acquired, the ensemble player must be very secure in his exact sense of rhythm. People sometimes say to me: 'What do you mean by a sense of the beat?' More accurately, perhaps, it is a true sense of rhythm. It was von Bülow who said: 'There is something higher than time or beat, and that is rhythm.' And this sense is what a reliable ensemble player must have.

"In my own case I have had special advantages, which prepared me early for the study of ensemble playing, the vocation I look upon as my life work. I studied the piano with a very able musician, Josef Mosenthal. He was a violinist, pupil of Spohr, but understood the piano and other instruments as well. For nearly 30 years he was conductor of the Mendelssohn Glee Club. He was also one of the founders and players in the Philharmonic Orchestra, and a member of the famous quartet along with Theodore Thomas and Dr. William Mason. I remained with this eminent musician for three years and learned more from him in every way than from all my other masters put together. After every piano lesson he would either play with me some work for violin and piano, or would send me to his books to study score. He had a marvelous library, containing everything then to be had in the line of chamber music. I had a great love for this kind of music born in me, and could not have had more fostering care than I had received from Mr. Mosenthal. Later on, when I went to Paris, to Moszkowski, I used to go to his studio every day to play for or with him. When I returned to my homeland I played frequently with the Kneisel Quartet and also with Barrère, the flautist, before founding my own organization.

The Subject of Interpretation

"And now a word about the interpretation of chamber music. As I have said, each player should be an artist and soloist. As such he may have his own idea of the interpretation of a composition. He may wish to retard in one place and hasten a bit in another. Good players will be so secure in rhythmic sense that they can yield here and there and not be thrown out. Each one listens to the others and thinks of other parts as well as his own. We do not each selfishly go our own gait; we endeavor to work together as brothers.

The Rehearsals

"In rehearsal all these fine points are talked over. If one has an idea for a certain phrase, he expresses it; if another thinks an accent here or there would set forth the thought more clearly, he points it out. Of course there must be much rehearsing before a concert, in order to secure as perfect an ensemble as possible. Each player may know his part absolutely, but it is the ensemble that counts."

* * *

The concert season for piano playing is over, although there have been two notable recitals given under the auspices of the City Music League, a new organization, which has already enrolled over 5000 members. I will tell you more about the new society later on. Katharine Bacon and Louis Graveur gave the first of these recitals, while Mischa Levitzki and May Peterson offered the second. Overflowing audiences greeted both events.

* * *

Closing Studio Musicales are the order of the day—and night. Carl Roeder's artist pupils gave an excellent and well played program at the American Art Galleries.

* * *

Thuel Burnham, whose spacious Fifth Avenue Studio offers space for concerted numbers, presented his artist Ensemble Class in an interesting program. The Schumann Concerto was given entire; also First Movements from the Grieg, Tschaikowsky in B flat minor, and the Rubinstein in D minor. Between the Concertos the Arensky Suite and the Beethoven-Saint-Saëns Variations for two pianos were played.

New England Conservatory's Spring Concerts

Frederick S. Converse's Fantasie for Pianoforte and Orchestra was given an artistic presentation at a concert by the New England Conservatory Chorus and Conservatory Orchestra, Wallace Goodrich, conductor, in Jordan Hall, Friday evening, May 16. The soloists at the concert were Alfred De Voto, pianist, and Charles Bennett, baritone, of the faculty, and Katharine Nolan, '24, organist. On the program were Wilhelm Gericke's "Chorus of Homage" for mixed chorus and orchestra, the Nocturne from the Incidental Music to Widor's Conte d'Avril, Max Bruch's Flight of the Holy Family, for mixed chorus and orchestra, the Chorus from the Bach Mass in B minor and the Bach Cantata "When will God recall my spirit?"

No Need to Sacrifice Tonal Beauty to Enunciate Clearly

By ADELAIDE GESCHEIDT

THE majority of singers who endeavor to interpret songs and arias in the English language rarely succeed in making the text clear to the audience even though they may be most conscientious to enunciate carefully. Thus the auditor fails to enjoy the words of a poem, or the story of an opera that is being sung. Words and purity of tone should be the first requirements made the singer by the critics and audience.

So far as clean enunciation is concerned, the tone quality of voice *need never* be sacrificed when the singer has been properly trained. When the voice is allowed to function properly distinct enunciation is neither hampered nor disturbed.

How far would the singer progress in the lesser musical engagements, such as musical comedy, vaudeville and the like, if the words were not distinctly understood? We all know that no "act" would be engaged by any manager, either in musical comedy or vaudeville, if the singer were not able to "put the words over" to his audience.

In vaudeville and musical comedy the singer can generally disregard tone quality and still be tolerated. On the contrary with the operatic, oratorio or concert singer, good tone quality is taken first into most serious consideration by the critics, public and managers. The concert singer labors for years to create a perfect quality of voice through placement and breathing methods, and in the majority of cases becomes so subservient to tone production that the expression of the words becomes of secondary importance and must be adjusted to the particular kind of production employed by the singer, with the result that the enunciation is labored and the intended effect entirely lost by the hearers.

What then, is the lesson to be learned by the singer of the better class of music? When the voice is trained on the normal, natural basis for its production, the singer never fails to sing his words just as distinctly as he can speak them. Neither does he need to depart from a pure tone quality to accomplish the distinct enunciation of his text.

Surely a composer gets his first inspiration principally from the text. Why then, should the singer disregard or distort the words of his selection, work or opera?

If the language can be *spoken* without defect by the singer, it certainly can be sung equally as well if the vocal apparatus is not disturbed by wrong direction of the voice. The physical parts employed in expressing language in speech, namely the tongue, lips, palate, et cetera, become unwieldy during the process of singing when they are subject to interference. These same parts will cooperate very naturally and function harmoniously with the vocal process when there is no interference.

This fellowship of true singing and speech is a rare virtue in the artist. When it does exist we find that the quality of tone is always beautiful.

When the voice is produced normally, diction may be perfect; otherwise it cannot. The majority of singers employing improper or indifferent voice productions invariably sing with poor diction. It is only the very few who have both purity of tone and clean cut enunciation, whereas it should be the privilege of all who sing to have this combination, if voice is correctly produced.

Beautiful tone and beautiful speech are the strongest allies. All languages are possible and understandable when the singer can *sing* his words as he *speaks* them and knows the language he uses.

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Worth-While American Composers

(No. 8 in a Series of Biographical Sketches)

HAROLD VINCENT MILLIGAN

HAROLD VINCENT MILLIGAN is endowed with a happy combination of personality, ability, energy and enthusiasm which enables him to do a great many things very well. Born in Portland, Ore., in 1888, he received his general education at the Portland Academy; then went to New York where he became a pupil at the Guilmant Organ School and also studied composition under Edward Arthur Johnstone and T. Tertius Noble. Since the age of 13 he has been a church organist and is now filling posts in the Park Avenue Baptist Church and the West End Synagogue, New York, positions which he has held for several years.

This practical experience is doubtless a contributing factor in the success of his compositions for choir and organ. Although he has many works to his credit he is not to be termed a prolific composer and his music is free from the earmarks of such writing. It impresses one as having been shorn of non-essentials, reduced to clarity, and studied for the sake of producing the resultant effect by the simplest means, for Mr. Milligan appreciates keenly what effect he desires and understands thoroughly how to produce it. In such pieces for the organ as the "Allegro Jubilant" and the "Prelude on a Traditional Melody" he has written strong numbers for service or recital use—well built and effective. Besides original works he has also added to organ literature a number of musicianly transcriptions from the works of various Russian composers.

For choir he has written anthems that will stand the test of much singing; their contrasts are good and they have effects which are out of the ordinary without vain striving for novelty. He has also arranged for mixed voices a group of Negro spirituals, retaining their native rhythms and harmonies, faithful to the hymns from the "camp-meetin'" or "baptisin.'"

Other fields, however, than organ and chorus have demanded his attention. Especially notable has been his research in the field of the earliest

Harold Vincent Milligan

American song literature, bringing to light the songs by Francis Hopkinson which form the two books, "The First American Composer" and "Colonial Love Lyrics," and other numbers by various men which he has compiled into the volume "Pioneer American Composers." For these songs Mr. Milligan has supplied fitting accompaniments, keeping admirably to the original spirit of simplicity and rendering available for singers historic American numbers that rank well with English songs of similar date. An interesting outgrowth from this work has been his lecture-recital "Three Centuries of American Song," given in connection with Olive Nevin.

But Mr. Milligan has written songs of his own, too—good ones—equally in the idiom of the present day. The poet-at-heart in the composer is here disclosed through his sensitiveness to the subtly changing moods of the lines, so completely does he identify himself with the texts and mirror in his music, every shading of them. There are his "Sunny Days of Childhood" and "When Life's At the Dawn," to poems by Annie Bird Stewart, clever songs about children with a whimsical appeal to grown-ups who still know how to think child thoughts; "Algerian Love Lyrics" that have the half-mysterious oriental charm; "Five Lyrics by Sara Teasdale," "A Lute of Love" and several single numbers of which the most notable is "April, My April."

Mr. Milligan can truthfully be accorded a place among worth-while American composers, and is "a worthy addition to those in America who are redeeming us from servitude to foreign lands."

Closing Recital at the Master Institute of United Arts

The Master Institute of United Arts completed its events of the season on the afternoon of May 31 with a Junior Commencement recital. The opening numbers, given with much assurance by a very young violinist, Kalman Getter, were followed by Dorothy Travitzky, Gertrude Minden, Clara Rotter, Ethel Baumann and Stella Lipsky, a group of gifted pianists who played with facility and grace. Other piano numbers were well played by Myrtle Cowen, Dorothy Mann and Alice Fauerbach, Aaron Lipsky, Frieda Lazaris, Harold Traumann, Mary Haimowitz and Miriam Goldberg.

Violin numbers were given by Nathan Traumann, Irving Binder, and Alma Creasy. Janet Binder showed a rich tone in her cello numbers and two delightful dance groups were given by Dorothy Travitsky and Marianne Pachner. Special mention should be made of the work of three young students, Simon Peters, Etta Cohen and Florence Bleendes, from the New York Guild of Jewish Blind. The program was completed by Julius Manney who in Chopin's Polonaise showed brilliant artistic equipment. The pupils who appeared were students of Mr. and Mrs. Lichtmann, Esther J. Lichtmann, Mrs. E. P. Thompson, Max Drittler and Edward Young of the Piano Department; William Coad of the Violin Department, Percy Such of the 'Cello Department, and Ilonka Scheer of the Ballet Department.

New England Conservatory Orchestra in Concert

The New England Conservatory Orchestra, Wallace Goodrich, conductor, gave a concert at the Boston Museum of Fine Arts on May 23, playing three of the Respighi "Old Airs and Dances for the Lute," freely transcribed for the orchestra; the ballet entitled "Il Conte Orlando," by Simone Molinaro (1599); a Villanella by an unknown 16th century composer, and a Gagliardo of about 1550 by Vincenzo Galilei. The harpsichord, lent for the occasion by Ernest B. Dane of the Conservatory trustees, was played by Stuart Mason of the faculty.

SCHOOL MUSIC

Some Valuable Lessons to Be Learned from the All-Wisconsin High School Music Contest at Madison Last Month

By EDWARD B. BIRGE

WITHIN the last few weeks a number of State high school music contests have been held in various sections of the country, involving large numbers of student musicians and including all the solo and ensemble activities of the high school. Athletic events along similar lines have occurred annually for many years, but only recently has school music entered the contest field. What will be the consequent reaction upon standards of instruction and attainment remains to be seen, though it will undoubtedly be stimulating, but as to the eventual spreading of such competitions to all States of the Union there can be no doubt.

The writer was privileged to act as judge of the All-Wisconsin High School Music Contest, so called, which took place at Madison under the auspices of the School of Music of the University of Wisconsin. Thursday and Friday of Music Week were given up to this event, for which elaborate and careful preparation had been made by Prof. Peter W. Dykema, director of the public school music department, who had the finest kind of cooperation from the entire faculty of the school of music and of the citizens of Madison. Through this cooperation the people of the city opened their homes to the hundreds of young people who came from all parts of the State.

* * *

THE steps leading up to the contest as arranged by Prof. Dykema were as follows:

(1) The announcement at the State Teachers' Association in November, 1923 that a contest would be held and inviting cooperation.

(2) The formulating of the rules governing the contest which were sent to the principals of all the high schools of the State.

(3) The following up by correspondence of the various queries involved.

(4) The appointing of 15 committees to take care of the local arrangements, including registration, banquet, entertainment, parking, drawing for places, judge's assistants, collecting and returning music, stage arrangements, transportation, publicity, etc.

The contest began at 9 o'clock Thursday morning and ended at 5 o'clock Friday afternoon. At 6 o'clock on Friday a complimentary banquet was given to all the participants, following which came the awarding of the prizes and a concert given by the prize winners.

The principal rules governing the competition were:

(1) All contestants, including the accompanists, must be regularly enrolled high school students who are doing passing work in at least three subjects in addition to music.

(2) Each contestant or group of contestants shall perform one set number assigned to his contest class, and one number chosen by the contestant or group.

(3) No school may present more than one soloist for each event.

(4) The music supervisor must send to the School of Music of the University of Wisconsin two weeks before the date of the contest a certified list with the names of all the contestants, the class in which they are to compete, and the names of the selections which have been chosen.

There were other rules having to do with entrance fees and also one requiring each director to place in the hands of the judge a copy of the music which he was to direct.

* * *

THE contest events included girls' glee clubs, three parts, mixed chorus, four parts, orchestra; Class A, schools of 500 and over, orchestra; Class B, schools of under 500, band; Class A, schools of 500 and over, band; Class B, schools under 500, solo, girl's voice, solo, boy's changed voice, piano and violin.

The scale of points for adjudicating the several kinds of events varied in minor details according to the kind of technique involved. That of the vocal groups was as follows: Rhythm, 15; tone, 15; intonation, 15; balance, 10; enunciation, 10; interpretation, 20; appearance, 5; accompaniment, 10; total, 100.

The arrangements for running off the events were simple but effective. As a contestant or group came upon the stage the title of the selection to be performed was announced and a copy handed to the judge, and when one contestant had finished and was leaving the stage another was coming on, thus preventing loss of time in waiting.

There were about 90 contestants or groups of contestants. Each performed two selections, one assigned and one freely chosen; the judge therefore listened to 180 compositions.

First and second prizes and honorable mention were awarded each event, gold and silver pins for the solos, and loving cups for the groups. The high school winning the greatest number of points received the championship trophy, a large silver loving cup. The prize winners were announced by the judge Friday night. Following each announcement the winner of the first prize whether a soloist or group came to the stage and performed the winning composition.

* * *

SUCH was the plan of the contest as carried out at Madison, but it can give only a faint idea of the contest itself or of its effect upon the writer. It was particularly gratifying to hear ensemble singing of such high quality in regard to intonation and balance as that in "Lift Thine Eyes," sung by girls' glee Clubs unaccompanied and "Oh Hush Thee My Baby," sung unaccompanied by mixed choruses. While none of the singing was faultless, much of it would have done credit to veteran singing societies; and it seems certain that under the spur of such competitions these young people and those of other States will become so imbued with the ideals of choral technique as to raise the standards of amateur singing organizations immeasurably in this country.

The same thing may be said of the instrumental ensembles. The orchestra and band playing were refreshingly good in the "War March of the Priests" by the Class B orchestras and German's Shepherd's Dance and Morris Dance by Class A orchestras, and not less so in Tschaikowsky's "Jack and Jill Overture," by Class A bands. Here was seen the effect of discipline and incessant practice even more than in the choral groups, and the logical result will be a wide spread enthusiasm for amateur ensemble playing such as we have never had.

* * *

AS might be expected there was some first rate piano and violin solo playing; but these players were not the product of the public schools but of private teachers. As instrumental instruction in classes becomes standardized in our schools it will be interesting to have solo competitions limited to those who have had this kind of teaching.

As also might be expected from the immaturity of the voices, the girls' and boys' solos were the least technically advanced of all the various events. It is not always realized in comparing an 18 year old singer with a violinist or pianist of the same age that the latter starts with a perfect instrument while the young vocalist must in a measure mold and shape, in fact create his instrument as he goes along. The writer believes that the movement in many high schools toward a serious study of vocal technique in small classes will be productive of surprising results. Here if anywhere class instruction for the acquiring of technique will be given a fair test.

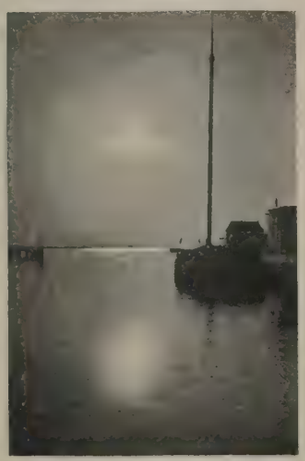
Owing to limited space several questions relating to contests cannot be discussed at this time, questions regarding adjudication and the attitude of the participants toward competitions. They will be taken up in a later issue.

Russell Snively Gilbert Seeks Teaching Material Abroad

Russell Snively Gilbert ended his classes in rhythmic piano instruction and creative composition at his studios in Carnegie Hall and Orange, N. J., on June 1 and sailed on June 24 for Paris where he will continue his search for new teaching material and also continue his study with Frederick Schlieder in his Paris classes in improvisation. In October Mr. Gilbert will give a course of ten class lessons in normal work at his Carnegie studio for teachers who desire to investigate the best methods of starting piano beginners.

Richard Hale Sings at Damrosch Concert in Paris

Immediately on his arrival in Paris, Richard Hale, the American pupil of Oscar Saenger, was selected by Walter Damrosch to sing at the second concert of the Beethoven Cycle at the Champs Elysées Theatre. Mr. Hale is now touring Europe giving a series of concerts and recitals in the large art centres.



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CHOIR AND ORGAN

A Hymn is the Most Difficult Thing in Vocal Music to Read or Sing Properly —Two Anniversaries Are Celebrated

By DE PROFUNDIS

A CORRESPONDENT asks for some expression on the subject of hymns, their importance to the organist, and how they should or should not be played. Since the organ first made itself tolerated as an adjunct to divine worship through the valuable support it was able to lend to the singing of the hymns and chorales by the congregation, the natural inference would be that the prime and supreme function of the organist is to accompany, or lead, the singing of the hymns.

Taking the majority of organists to witness, it appears however, that if this thought ever did occur to them it was as quickly rejected or forgotten. It is natural that this should be so. When working out the fine points of any game it is common experience that the fundamentals are lost sight of for a time, and only when one has completed the circle and returned to first principles does the result of all one's work become apparent. First and last the text is "swat the ball"—but in between there have been a thousand other all-consuming considerations.

A choir is also considered essential in leading the singing of the hymns. But do the singers look upon the hymn singing as their most important function in the service? They do not. A hymn is the most difficult thing in vocal music to read or to sing properly—but singers don't think so. They have sung them all their lives, all the congregation sings them—so it is a waste of effort to rehearse them. If it is insisted upon, their half-heartedness robs it of any real benefit. Hence the hymns are lost in the shuffle—of preparation—but not in performance. In spite of an ambitious anthem, often well sung, it is in their hymn singing that the average choir displays its amateurishness.

* * *

WHY is a hymn difficult to sing? In the average anthem there is a slow-moving harmonic foundation, reiterated or passing tones keeping up the rhythmic swing. Hence the tonal relationship of three out of every four tones is felt in advance and it requires no special effort to read them. In a hymn there frequently is a complete change of harmony with each count. If a singer can read his part in a hymn with promptness and unwavering exactitude he can read anything.

Clear enunciation without a break in the *legato* tone production, as required in hymn singing, demands that *bel canto* style which is the apex of the singer's art. But a choir has to be led gradually to that state of mind wherein the singers no longer look with condescension on the office of hymn singing, but see therein the supreme glorification of their ability.

But to be thus led, some one must lead. If the organist is not troubled by any such attitude towards the treasure store of hymns of praise which mark the evolution of spiritual expression through several centuries, how may he inspire that attitude in those who are to sing them—whether from the chancel or in the congregation?

* * *

ON the subject of hymn playing—everything has been said; opinion is on record from every viewpoint. The greatest of them all, the renowned cantor of Leipzic, was faced with an ecclesiastical indictment, one count of which charged him with introducing into the chorales sundry strange and distracting melodies which detracted from the solemnity of the congregational singing and misled the the singers. Yet if a slow moving chorale is sufficiently familiar to the congregation, a counter-melody can be made appropriate if handled with discretion.

The first rule is to inspire the congregation to sing—not to excite their interest or admiration or to distract their attention. This means that hymn playing must be interpretative. Modern tendency is towards the rousing hymn, but that does not justify the playing of "Old Hundred" in the spirit of "Onward Christian Soldiers." Hymns of the plain-song type, where every chord is a triad and passing tones are rare, cannot appropriately be taken out of the stately character which belongs to them by historic precedent. Musical considerations also demand that they should be played moderately slow, but with a strong firm accent on each chord or syllable. Let the rousing character result from emphasis rather than speed.

Of an entirely different stamp are the song types, such as: "When Morning Guilds the Skies." Here a brisk *tempo* is called for in the very nature of things. In an occasional verse the organist may humor his desires for variety of treatment by carrying the melody on a separate manual in a different tone color.

This intensive treatment of a single voice is not desirable when applied to another voice than the soprano, except in such cases as the third line of "O Mother Dear, Jerusalem," where the bass sings the same melody as occurred in the first line of the soprano part.

* * *

VARIETY in hymn singing is much to be desired, but this has to do rather with the selection of the hymns. In every case the interpretation of the text is the guide. The unfortunate association of a text with a tune that is not musically harmonious is rare, and where this occurs the only safe rule is to avoid its rise entirely. But this is rare.

Interludes are less in vogue than formerly. They usually inject a mood that is foreign, and their practical effect is to make the congregation cautious in their attack at the commencement of each new verse.

The force of rhythm is perhaps the most potent element in hymn playing. As is well know the tests are the most difficult of all musical factors to handle. Even the pauses between verses need to be rhythmic. If you can make your congregation *feel* with you, there is no need to preface each verse with a piercing anticipation of the soprano tone. Neither will it be necessary to carry them along like Jack who tumbled down the hill while Jill came tumbling after. Nothing in all the annals of hymnology is so distressing as the organist who pursues his unrhythmic course a half count or so in advance of the congregation. One cannot lead them along on a leash; you must get under and push. The stevedores in the South know this. They stand around some heavy crate and sing a little song; then all lift together—and things happen. Nothing is more inspiring than to hear choir, organ and congregation in an ensemble in which the rhythm is felt alike by those who sing or play and those who listen. If any one observation is to be singled out as of the greatest moment, let it be that hymns are eight parts rhythm to one part each of melody and harmony, the whole applied to intensification of the thought which is crystallized in the text.

* * *

IT is a safe gamble that this submersion of the individual into the spirit of the task is a secret of such records as that established by R. Huntington Woodman, who recently completed forty-five years of service at the First Presbyterian Church, on the Heights in Brooklyn, and is still going strong. He would like to know if any organist can equal or exceed his record.

* * *

MORE than 150 organists holding positions of prominence, may designate themselves as members of the alumni of the Guilmant Organ School, which celebrated its silver jubilee with a concert in the First Presbyterian Church in New York on June 2 and a reception in the Waldorf-Astoria on the afternoon of the following day.

Twenty-five years of uninterrupted work in equipping young organists for their life-work is a record of which Dr. William Crane Carl, founder and present director of the school may well feel proud. Dr. Howard Duffield, professor of hymnology in the school, read an interesting account of the history of the school which has been intimately interwoven with the late Alexander Guilmant from its inception to the time of his death. The program was in every way significant of the achievements of the institution and brought forth performances by Grace Leeds Darnell, Marion Elsie Gerberich, Edith F. McIntosh, Paul Joseph Dotterer, Raymond Griffin Rogers, Marta Elizabeth Klein, Carolyn M. Cramp, and George William Volkel that showed a gratifying command of the instrument's resources. Many persons prominent in the musical life of the city participated in the ceremony and the reception brought out another large gathering of musical notables eager to pay tribute to the work accomplished by Dr. Carl and his school. The Elsa Fischer String Quartet and Amy Ellerman, contralto, presented the musical program on the latter occasion and addresses were made by Judge Franklin Taylor and the Hon. Philip Berolzheimer, chamberlain of the City of New York. Mr. Berolzheimer, by the way, is an alumnus of the school and has shown an active and practical interest in its affairs on many occasions. He has donated several scholarships for deserving students.

The Guilmant school has exerted a strong influence on the art of organ playing in America and its director, both as an intrepid publicist for the organ and a musician of high ideals deserves the high esteem and, on the occasion of this jubilee, the hearty felicitations of his colleagues throughout America.

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Cleveland Institute Teachers on Vacation

Members of Faculty Now Enjoy First Holiday After Three Years of Uninterrupted Activity

IN a pamphlet entitled "The Third Year" recently sent out by the Cleveland Institute of Music to mark the close of the first three years of the school's existence, there is a significant page which gives "some of the figures." The growth recorded on that page shows something like this: Six hundred and fifty-seven pupils enrolled during the third year; 72 per cent of the total number of students are Americans; 28 per cent are divided among ten other nationalities; 10 States including Ohio are represented; 16 cities outside Ohio are represented; 33 cities in Ohio are represented; seven full scholarships were awarded; 20 partial scholarships were awarded; two students won first prize in piano and violin at the Statewide music contest held in Toledo; 30 players rehearse regularly each week in the Institute String Orchestra under the direction of Ernest Bloch; four string quartets have been formed, one of faculty and three of students; three public student recitals have been given to audiences averaging 600 persons. These are but a few of the interesting statistics.

Having reached such heights in three years it was decided to close the school this summer in order that the entire faculty might have a summer vacation, the first given them since the school opened its doors. Their untiring and enthusiastic efforts deserve this reward, according to the director and the executive board of the school.

"The Cleveland Institute of Music has worked tirelessly since its inception three years ago to advance musical education and appreciation in Cleveland and results are beginning to show, and Cleveland is proud of her music school," says an excerpt from an article in a Cleveland publication.

Taking advantage of the fact that there will be no summer school at the Institute, San Francisco has secured Ernest Bloch to conduct a master course at the San Francisco Conservatory of Music. Word from the West says that musicians from all over the country are making California their goal this summer in order to be able to study with Cleveland's well known composer and musical educator.

Faculty members of the Cleveland Institute of Music now on their first summer vacation since the school opened its doors three years ago, photographed before the school building. Left to Right: Carlton Cooley, Beryl Rubinstein, Roger Sessions, Victor de Gomez, Ruth Edwards, Andre de Ribaupierre and Dorothy Price.

Composer and Publisher, Also a Choral Director

C. Harold Lowden, known throughout America for his many excellent compositions, and also as one of the directors of the Heidelberg Press in Philadelphia, finds time also to conduct the Gloucester (N. J.) City Choral Society, which gave a concert in the evening of May 20, that was proclaimed by many to be the most important musical event ever given in South Jersey. With prominent soloists, Mr. Lowden's chorus sang Rossini's "Stabat Mater" in a manner that won widespread commendation.

Hageman Artist-Pupil Engaged with Chicago Opera Company

Gladys Swarthout, the young American mezzo soprano, whom the Chicago Civic Opera Company has just signed up for the season 1924-25, is an artist-pupil of the eminent coach and musician, Richard Hageman. She first came to Mr. Hageman's attention, when she won his scholarship during his summer visit at the Chicago Musical College, as a member of the Master Class.

Renée Thornton, in private life, Mrs. Richard Hageman, appeared as soloist at the "Main Line Music Festival" for the benefit of the Bryn Mawr Hospital Endowment Fund, on June 7 at the Bryn Mawr Polo Field, near Philadelphia.

Other artist-pupils of Mr. Hageman's through his interest, have recently been heard at his studios by prominent impresarios, and have been assured of engagements for next season.

Mr. Hageman's New York studios closed on June 21, when he left for Chicago to teach at the Chicago Musical College from June 30 to Aug. 2, as a member of the Summer Master Class. His New York studios will reopen about Oct. 1 and many artist-pupils are already enrolled for the early fall season.

Mme. Kaufmann's Pupils in Annual Recital

Signalizing the completion of their winter's study session, the advanced pupils of Mme. Minna Kaufmann, the well known vocal instructor, of New York, gave a recital on May 19 in the Chamber of Music, Carnegie Hall, and a large audience which crowded that auditorium found much to applaud in the proceedings of the evening. Alberico Guidi, 'cellist, played several obbligatti to the solo and ensemble numbers and Ruth Emerson, always an efficient accompanist, gave valuable support to the young singers at the piano. The choral from Gaul's "Holy City" was sung by the Misses Burke, Young, Perkins, Van Hauen, MacDonald and Shrader, as an opening number and was followed by the Page's aria from "Huguenots," sung by Margaret MacDonald; duets by Puccini and Faure, sung by the Misses Perkins and Shrader; a group of Saint-Saëns, Wagner and Du Parc, by Lucy Van Hauen; arias from "Thais" and "Gioconda" by Maude Young; the bird song from "Pagliacci" by Mildred Perkins; the famous trio from Strauss's "Rosenkavalier" sung by the Misses Burke, Young and Perkins; Verdi and Handel arias sung by Elizabeth Shrader; Mozart, Franz and Campbell-Tipton songs by Margaret MacDonald; the "Quis est homo" duet by Rossini, sung by Betty Burke and Lucy Van Hauen; a song group sung by Maude Young and a final group sung by Miss Burke. Part of the program was broadcast by one of the local stations, thus reaching an audience of mighty proportions. It was a program that made many exactions upon the young singers and that served to demonstrate anew the serious character of the work done by Mme. Kaufmann. The summer session of these studios is now under way.

Dinner of New York Singing Teachers' Association

The New York Singing Teachers' Association gave a dinner of seventy-five covers, May 21, at the Great Northern Hotel, New York City. This marked the close of one of the most successful seasons of the Association since its incorporation in 1906, a number of prominent New York teachers having joined the organization during the past winter, bringing the present membership to approximately one hundred and thirty.

Deems Taylor, composer and critic, was the principal speaker at the banquet, and William J. Henderson, also a guest of honor and one of the deans of American musical critics, spoke extemporaneously. Both these authorities dwelt wittily and pertinently upon the services the teacher of singing can render. Mr. Taylor discussed the insufficient preparation of débuts and of débutants, and the mistaken scorn of the young singer for small engagements; also the duty of the teacher to combine the coaching in repertory with expert voice training. Mr. Taylor further pointed out the discriminating encouragement the teacher of singing can give to American composers by the use of those American songs in which the genius of the English language is accurately understood and applied, with sensitive and comprehensive treatment of the prosody of English, of its sense, its syllabic values, its stresses and quantities. Mr. Henderson declared that the proper place for any group of American songs is in the early part of recital programs and not at their tag ends.

Mr. Gardner Lamson, President of the Association, was the cordial and resourceful toastmaster. The Dinner Committee consisted of Miss Clara Kalisher, Percy Rector Stephens, and George E. Shea.

Mary Wildermann Opens Her Own Piano School

In order to devote her entire time to the directing of her own foundation, The Institute of the Progressive Series, Mary Wildermann, pianist and pedagogue, has found it necessary to resign as head of the music department of the Alviene School of Music, Opera, Drama and the Ballet, New York City. This has been one of the most successful seasons that Miss Wildermann has had with her pupils, fourteen of her large class having appeared in ten recitals in the auditorium of the Alviene. Hazel De Clair, Annabelle Cohen, Muriel Lenahan, Dorothy Lieberman, Madeline Miller, Fern Neumann, Angeline Rizzo, Hedwig Schacht, Yetta Sanntorzic, Mabelle Swett, Mary Elizabeth Steele, Jeanette Tisnee and Marion Wrba were the talented pianists who delighted large audiences during the past season in the ten recitals.

Paul Parks Sings at Stephens Studio in New York

Paul Parks, baritone, one of the most interesting of the many excellent young singers who have been heard this season at the periodic recitals in the New York studio of Percy Rector Stephens, gave a program of uncommon interest on the evening of May 19. Russian, German, French and English songs were delivered by this singer in splendid voice and with an artistic discrimination that won the favor of a large audience.

Max Jacobs and New York Chamber Symphony Make Debut

Max Jacobs, for many years conductor of the New York Orchestral Society, has organized a chamber symphony of fifteen mature artists. Many symphonic gems have been written by men of genius for small orchestra, and are never performed by our large organizations. In order to popularize these compositions and bring symphonic music to our smaller cities and rural districts Mr. Jacobs has founded the New York Chamber Symphony, which is now touring through Pennsylvania.

Regarding the Music in This Month's Issue

Sweet Dreams. By Tschaikowsky.

The modern student tires of being relegated to the upper half of the keyboard. He likes the warm resonant tones of the middle register. The bass clef is no longer his "bugbear" since he learns both clefs at the same time. Hence the neglect of some excellent pieces such as this, which by being brought down to a lower key should make a desirable bit of teaching material.

Chanson Triste. By Tschaikowsky.

This "sad song" utilizes to the utmost the sombre effect of the minor mode, and has long been a favorite both for teaching purposes and as a recreational piece.

Conversation. By Lanciani.

This is an excellent example of the modern type of teaching piece. The insistent rhythm in the left hand part with the strong melodic passages above and below it, is calculated to sustain the student's interest, while the crossing of the right hand over the left gives him a feeling of virtuosity that has in it much of stimulus and encouragement.

Waltz. By Behr.

The simple melody in the primo part to be played by the pupil both hands together, the right hand an octave higher than written, calls for various hand extensions which makes it also useful in connection with a study devoted to the same problem.

Starry Night. By Wilson.

Played in the same way, the right hand an octave higher, this simple duet is an excellent illustration of the amount of musical interest which can be combined within the limitations of a five-finger exercise.

A Sailor's Ballad. By Berge.

Here is a man's song which calls for much *verve* in its interpretation. When the melody passes into the accompaniment in the middle section, it should be brought out strongly on the piano but with the remainder of the accompaniment reasonably subdued so as not to cover up the lilting counter-melody in the voice.

Farewell at Morning. By Pessard.

With the variety in interpretation which so sentimental a text will suggest, the hearer will hardly guess how simple is the material out of which this popular French ballad is constructed.

Air from County Derry. Old Irish.

One of the most beautiful and perhaps the most abused of old Irish airs is this Air from County Derry. As a song it has been adapted to many texts. As an instrumental number it has been arranged in many forms. In this harmonization and transcription for pipe organ it makes an excellent number.

Wiegenlied. By Brahms.

The charm of the ever popular lullaby written by Brahms, supposedly for the Schumann children, is well preserved in this transcription for organ. It can always stand a second or third repetition with a change of registration both in tone color and dynamics.

Adagietto. By Bizet.

In the incidental music to the play *l'Arlésienne,* Bizet has expressed some of his finest sentiments. The Adagietto, originally scored for string quartet, has been much used for violin solo with piano accompaniment, but in transcription for organ it more nearly approaches the spirit of the original.

A Question. By Sokolowsky.

A simple melody in the first position, suitable for teaching, does not always carry with it charm as a short recital piece as in this delicate bit of writing typical of the modern Russian school.

Arthur Kraft, Popular Festival Soloist

ARTHUR KRAFT, associated with the La Forge-Berúmen studios in New York, recently returned to New York from a three weeks' tour in the course of which

Arthur Kraft, Tenor

he appeared at a number of important festivals and gave several recitals. At the festival in Pittsburg, Kan., he sang in three performances. Following a recital in Moorhead, Minn., he filled return engagements in Jacksonville and Springfield, Ill., and returned to Kansas, singing a performance of "The Messiah" at Lawrence, Kan. From there to Hays to open the Festival with a performance of "Elijah." He sang in Wahoo, Neb., on the following day and was heard in a performance of "Hiawatha's Wedding Feast" in Kansas City, Kan., before returning to Hays for a two-day engagement singing a recital and "The Messiah." On his way back to New York he appeared in a program at Beloit, Wis., and on May 21 was heard in a program at Newark, N. J. On May 25 he sang the "Swan and Skylark" at Winston-Salem, N. C., and on June 2, was soloist with the Guido Chorus at Buffalo. On June 5 he was heard in concert at Lynbrook, L. I.; June 13 and 14 he sang in Akron, Ohio, doing another performance of "Swan and Skylark," and a concert.

Mr. Kraft will continue his teaching and solo work in New York until August 1, when he will go to his summer camp at Arcadia, Watervale, Mich., where he is having a bungalow constructed. Several of his pupils will go with him to continue their studies.

Dudley Buck Pupils in New York Recital

Pupils of Dudley Buck gave evident pleasure to a large audience in the Wurlitzer Auditorium in New York on May 27, when they were heard in a program that brought forth many styles of vocal literature. The young artists whose work was so enthusiastically applauded were Alma Milstead, Adelaide De Loca, Frank Munn, Leslie Arnold, Michael Sherry, Leontine Murtha, Frank E. Forbes, Mame Bonneville, Emmet Conroy, Bernice Ackerman, Dr. Robert H. McConnell, Gladys Durham, William Guggolz, Ella Good and Elbridge B. Sanchez. Elsie T. Cowen accompanied.

Good Music at the Capitol Theatre

Following revivals of the Gilbert and Sullivan Operas, in tabloid form, done with much spirit and charm at the Capitol Theatre in New York, the musical programs have since been devoted to abbreviated presentations of other popular light operas. "The Spring Maid" was given during the first week in June with Frank Moulin, Sara Edwards, (an artist-pupil of Mme. Laura E. Morrill), Betsy Ayres, Pierre Harrower, Ava Bombarger, Gladys Rice, Joseph Wetzel, James Parker Coombs and Marjorie Harcum. During the second week in June the musical program was given over to "Herbertiana," as a tribute to the late composer of "Natoma" and many favorite operas of lighter calibre were represented. The orchestra, organ, singers and ballet continue to draw throngs of music enthusiasts.

American Institute Pupils Heard

Melville Cadmus, Fanny Lord, Gertrude Louise Cannon, Edythe Dixon, Elizabeth Sturgis, Veronica Gurinowitz, Lily Ruperti, Ester Addie, Isabel Scott, Vernice Elbel, Mabel Nichols, Andrienne Sullivan, Sidney Shapiro and Samuel Prager, pupils of the American Institute of Applied Music in New York, won credit for the excellent presentation of a program of varied interest at the school last month.

Mr. Dippel Opens Operatic School in New York

Andreas Dippel, formerly administrative manager of the Metropolitan Opera and general director of the Chicago Opera Company, has opened a studio for stage deportment and operatic training at 15 West Thirty-ninth Street, New York. No singing lessons will be given, students continuing their lessons with private teachers or conservatories. Tuition will include acting, diction, interpretation and other details; and only advanced pupils who show talent enough to justify their ambition to sing in grand or light opera will be accepted.

Pupils of Mrs. Schwartz Heard in Mount Vernon Recital

Mrs. Mabel Chandler Schwartz of 24 North 10th Ave., Mt. Vernon, N. Y., presented her piano pupils in a recital on June 7 at the Westchester Woman's Club House. The playing of the young students reflected high credit upon the work Mrs. Schwartz is accomplishing as an exponent of the Progressive Series of Piano Lessons. Prof. E. T. Bond, Director of Music of the Military Academy at Peekskill, N. Y., gave a profitable talk on the growing interest and success of Progressive Series of Piano Lessons, and the practical phase of the work demonstrated in the recital.

Concerts at Connecticut College

Recent programs have been received from the Connecticut College Department of Music, of which J. Laurence Erb is director, detailing the interesting and significant work accomplished by the students. The Elshuco Trio gave a spring concert at this college in addition to the pupils' recitals on April 10 and May 22.

Janet Freed, contralto, an artist-pupil of Maurice Matteson, the well-known vocal teacher of Columbia, S. C., gave a recital in that city on April 28.

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Rambling 'Round in Music Land

LITTLE ESSAYS on Topics you won't find discussed in your Musical Dictionaries

by John Tasker Howard

The Composer as His Own Interpreter

IS the composer the best interpreter of his own compositions? Having created the music himself, is he best fitted to convey to his listeners the beauties and the inner meanings of his work, or is some other person, who may have greater powers of interpretation, with of course a keen insight into the depths of the composer's creation, better equipped to transmit this message to the public?

The question cannot be made a general one. Individual cases must govern the answer for each composer, although it is quite true that many composers do not play their own works well.

An amusing anecdote is told of Moszkowski who, in addition to being a great composer of salon music, is also noted as a wit. Moszkowski was once asked why he never played his own compositions from memory when he appeared in public. "Well," he answered drily, "if I did not have my notes before me, I might wander into the pieces from which I stole my compositions." None of us however, would, or could, for that matter, ever accuse the brilliant and original Moszkowski of plagiarism.

Erno Dohnanyi, the celebrated Hungarian composer, always takes a copy of his own pieces with him on concert tours, although he never uses the notes on the recital platform. His reason for this is that he is sure of his memory when playing the works of other composers, for he has never known these pieces in any other form. In the case of his own compositions however, he was present at their creation, and while writing them he made countless experiments before they were finally completed. Therefore, when playing these pieces in public, his mind may subconsciously remember them in the experimental, rather than the final form, and he might very logically play the piece as it would have been written had he not revised it before its publication. Before each concert, therefore, Mr. Dohnanyi takes special pains to look over and refresh his memory on those pieces of his which are included on the program.

* * *

THE composer who plays his own works in concert has a double task. First, as a pianist, or violinist, he is anxious to give a good performance. Secondly, as a composer he wants his music to impress the audience favorably.

Many of the world's greatest composers have been noted performers. Bach was a magnificent organist, Chopin a remarkable pianist, and Liszt was probably the greatest piano virtuoso of all time.

The present-day example of a man who is considered by many as the greatest living composer, and who also ranks as one of the three or four leading pianists of the world, is Rachmaninoff. Such a man, possessed of the resources of a great virtuoso, may well be considered the best interpreter of his own works.

Before he took up residence in this country, Rachmaninoff had only visited us once. As a consequence, although his music was well known in America, few had heard the composer's own interpretation. The C Sharp Minor Prelude had been played in concert halls and homes throughout the country, it had become the most popular piano piece of the day, yet no two people could agree on its interpretation. As a consequence, to quote the late Mr. Huneker, music critic of the *Times*, all Brooklyn turned out to hear Rachmaninoff play the piece at his first New York recital.

* * *

BEETHOVEN and Wagner were not primarily performers. Beethoven played the piano very beautifully, but it is doubtful as to whether he played it in public. Wagner played the piano so little that he was forced to ask other pianists to play his works for him. While both of these masters frequently appeared as orchestral conductors, such appearances were for the purpose of conducting their own works. For them composing was the sole means of livelihood, to which they devoted practically all of their genius and efforts.

There is another class of composer, some of whose members have risen to enviable heights, to whom composing is incidental, or rather has arisen from experience as an interpreter.

Rubinstein, for example, was a great pianist. It was his ambition to become a great composer as well, but although he left behind him a mass of compositions, some of them very beautiful, he never realized this ambition. Rubinstein was a pianist who composed. Chopin was a composer who played the piano. Liszt was also a pianist who composed, but his contribution to musical literature was far greater, and will live much longer than that of Rubinstein. Liszt and Rachmaninoff are notable in that they are the only two pianists who were equally proficient in the rôle of composer and pianist.

The composer who is a pianist, or, to preserve our distinction, the pianist who is a composer, is admirably equipped to write music for the piano, for he is able to make this music effective from the pianistic standpoint. He is master of what we call the piano idiom, and his arpeggios, his runs and scale passages, and his sonorous chords, will, to use the language of the pianist, lie well under the hands. The Germans have a term for this quality which describes it even better than our English word "pianistic"—"klavier-massig." Literally translated, this term means "measured for the piano," but a more correct interpretation would be "effective on the piano."

Consequently, the music of Chopin and Liszt is far more grateful to the pianist than the music of Beethoven, for as pianists Chopin and Liszt wrote for the piano, whereas Beethoven rarely considered the instrument when he composed for it; he thought only of the music he was writing and concerned himself but little with the ease or difficulty with which it could be executed on the keyboard. Many passages in the Beethoven Sonatas are awkward from a pianist's point of view, whereas the passages of Chopin and Liszt, while often tremendously difficult, are nevertheless entirely practical, and can be played with apparent ease by the skilled performer.

* * *

IN the class of pianists who are also composers we find men like Paderewski, who in the time he can spare from his piano practice, has tossed off some veritable gems of salon music—his Minuet for example, and the Chant du Voyageur. But even though Paderewski has composed two operas, a concerto, a symphony, and nearly a hundred piano pieces, we shall rarely think of him as a composer.

Whenever a great pianist composes a piece, however, we may be sure that it will be highly effective, and usually brilliant, for the pianist knows what "takes" with his audiences. A splendid example of this sort of music is found in Mischa Levitski's Valse de Concert. This is a charming little waltz, with a lilting melody which is a veritable invitation to the dance, yet it also possesses that pianistic brilliance which stamps it as coming from the pen of a concert pianist.

Those who have the pleasure of hearing all these compositions interpreted by their composers, will probably feel that the composer is actually the best interpreter of his own music, in spite of the exceptions we have enumerated.

P. M. I. Summer School Now in Full Swing

The summer term of the Pittsburgh Musical Institute is now in full swing and a faculty of about fifty teachers is in charge of the various courses offered for students who cannot devote unlimited time to music study during the school-year, or who wish a short preparatory course before undertaking the regular work of the fall term. It is also a most desirable opportunity for music teachers who would increase their usefulness by a wider acquaintance with teaching material and methods, for whom the six-week course of intensive study comes at the best season of the year. The directors of the School are Dallmeyer Russell, William H. Oetting and Charles N. Boyd.

Phradie Wells Re-engaged by the Metropolitan

Phradie Wells, the young American soprano in this, her first season with the Metropolitan Opera House Company, sang 29 performances. She will be heard in important rôles next season. She is now filling a number of concert and recital engagements and before beginning the opera season of 1924-25, will tour throughout the Middle West in concert and recital programs. Miss Wells has studied with Oscar Saenger for the past three years.

Mississippi Pianist Wins Cincinnati Conservatory Prize

Sadie Gault McAlister, the daughter of Mr. and Mrs. R. W. McAlister of Tupelo, Miss., carried off first honors in the contest of artistic piano playing conducted at the Cincinnati Conservatory of Music, Friday, May 30. This contest is known as the Shailer Evans Contest, Mr. Evans being the dean of the faculty at the Cincinnati Conservatory.

I wonder how many of our players and singers would continue to play and to sing were they condemned to do so in solitude. To reflect upon this is to test your sincerity and the depth of your love for your art. Herein lies no contradiction of the statement that artists are, in the main, much more practical than they are presumed to be.—*D. C. Parker in the Musical Quarterly.*

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Strings and Bows

Technique and Musicianship Are Available to All, but Temperament Reflects a Life Rich in Mental and Spiritual Experiences—Cecil Burleigh on Repertoire

OBVIOUSLY there are three requirements which the violinist or 'cellist must command if he is to rise to the higher planes of artistry. They are technique, musicianship and temperament. The first of these is available to all who are willing to apply themselves assiduously and intelligently. Broadly speaking it has to do with the mechanics of controlling the instrument. The second also is available to all who are willing to study; the grammar of music, the analysis of composition, the style of expression—they are essentials which in themselves are within the grasp of anyone who loves his work and is willing to search deep into his subject. But the third of these requirements, temperament, cannot be so easily defined. Certainly it is the vital spark which, under proper control, distinguishes the real artist from the mere fiddler.

It is the one department of playing which cannot be taught. Some teachers there are, no doubt, who, by the inspiration of their personalities, have the power of bringing out in the student a full and free expression of the latter's temperamental qualities, but as a rule, the student is left very much to himself in developing to the point where his instrument is a willing vehicle for the free transmission of his own spiritual self.

Temperament, considered in this light, is largely a matter of the finer qualities of character, poetry, imagination and artistic sense which are stored in the personality of the musician through his own mental and moral development. His mental calibre, the cultural influences with which he has surrounded himself, his philosophy, his knowledge and his innate discrimination for the finer things of life are all factors which determine to what degree he is possessed of this most illusive power to put something into his playing which cannot be obtained from methods or from teachers.

The violinist or 'cellist who would establish a background for himself so that some day his playing will convey a distinctive message to those who hear him, must work hard away from his instrument. He must make the history, the literature and the art of the world his own; he must steep himself in the traditions of the masters in all intellectual fields and must be a thinker as well as a doer. Learn to know the great artists, the men and women who are able to stir throngs by the messages they convey in their playing and invariably you will find them big personalities who would stand out conspicuously among men regardless of their particular vocations. For example, the great power which lies in the playing of Fritz Kreisler is not a matter purely of violin mechanics. Nor is it due exclusively to his musicianship. It comes rather from the mind of the man himself and his ability through long practice to express through the medium of his violin the rich experiences of his life.

Violinists Should Be Pianists, Too

Cecil Burleigh, recognized as one of America's leading violinists and a composer of what is thought by many to be the finest concerto written by an American for the violin (Concerto in E, Op. 25), in an interview given to Frederick H. Marten, in his book "String Mastery," declares that students of the violin should be at least average good pianists, as well. "And of course," he goes on to say, "they should have sound training in harmony and counterpoint. This equips them for what is all-important to make as thorough a study of the piano parts as they do of their violin parts. For in no other way can the student hope thoroughly to understand complex repertoire works of this kind as a whole. Such works as the Grieg and Franck violin sonatas, for instance, demand the closest study to follow the contrapuntal design as a whole. We need more violinists who are not *merely violinists*, but musicians as well." Mr. Burleigh deplores such music as the Paganini and Vieuxtemps concertos. Admitting that they may contain "lovely melodies" he holds that there is no consistent outgrowth from them. "I maintain that when a violinist has obtained the technical equipment which would enable him to play the Paganini Concerto, for instance then why not turn to Bruch's G Minor Concerto, instead, one which is athrob with beauty and substance"; he states. "Likewise, the Mendelssohn, Beethoven, Brahms and Lalo concertos. As to smaller works, such things as Wieniawski's 'Carnival' and Sarasate's 'Jota' are a disgrace to any program!"

A "Make-shift" Method

A boy who had received a number of lessons in violin-playing came to a teacher for instruction. The teacher quizzed him to gain some idea as to the nature and extent of the previous study. It was developed that the boy had been taken into third position studies and pieces. A little test was asked for, that the boy should play a scale of an octave beginning on the D string, going into the third position for the pitch G, second space, and continuing up on that string, extending the fourth finger for the final note.

The test showed that the boy had no definite plan for the shift. He drew the hand up along the neck; if the intonation was correct, well and good; if not, he corrected the error. It was palpable to the observers, the teacher and a visitor, that the boy guessed, that he was using a hit-or-miss method. (And by the way of comment it may be added that he has many to keep him company.)

Of course, a thorough teacher must correct such careless, unscientific work at once. The boy was told that he must do some preliminary work in the first position to prepare for the shift. This consisted in a correction of the position of his left hand, including the thumb. The latter, in playing, was not only held too tightly, but the tip was too high; or, to put it in other words, the neck of the violin went too far down in the crotch between the thumb and the other part of the hand.

Work was begun to loosen the thumb. The teacher assisted the boy to support the violin by placing his own hand underneath the scroll. Thus the boy was able to relax the grip he had been in the habit of taking. He was told to let the tip of the thumb fall below the finger-board, and flatten out a little. Another step was to press the strings by force of the finger joints alone, without a contributing squeezing of the neck with the thumb. The player was accustomed to hold the little finger turned a little from the neck of the instrument. He was told to place the four fingers on the D string, keeping the little finger well curved. In this position without tightening the thumb he was to play again and again a five note succession, G, A, B, C, D; D, E, F♯, G, A; A, B, C♯, D, E; E, F♯, G♯, A, B, up and down aiming to secure the most mechanical action of the fingers.

To show the application to the shift he was told to place the fingers in the proper position on the D string. Then with the thumb fully relaxed and tip curving out, not in, the hand was drawn upward on the fingerboard until the little finger side of the hand touched the body of the violin, the fingers not leaving the string or losing the curved position. The thumb, it was noticed, left its position at the side of the neck and passed underneath, still loosely touching the neck—never gripping.

Test showed that this placed the fingers in approximately the third position. But more, it showed clearly, that any inaccuracy of position in the first position was carried over into the third. The curve of the fingers is a matter of special importance.

It was then explained to the boy that he must use a finger on the string as a guide to go into the higher position. Thus: First finger on E, glide to G, slowly to note that the finger does not lose the correct curve and that the thumb moves loosely; F♯ is used to glide to A; from G one glides to B♭ or B.

An exercise consisted of the following, played in notes of equal value at first and slowly, beginning with an unaccented beat: D, E♭, D, G, F♯, B♭, C. The same figure can be used on the other strings; on the A, the notes will be: A, B♭, A, D, C♯, F, E, G. (This same figure can be used to go into the fifth position by making a second shift). Another exercise is the following, in triple rhythm, or waltz movement: D, F♯, A, A (3 counts); D, F♯, B, B♭, (3 counts); D, F♯, C♯, C♯ (2 counts); B, G. This involves the shift backward, which should be studied in reverse motion to get the proper action of the thumb.

Mme. Backus-Behr's Summer

Mme. Ella Backus-Behr, the distinguished vocal teacher, has taken several of her advanced pupils to Hyannis, Mass., where she has a summer home. Her New York Studio will be reopened in early October.

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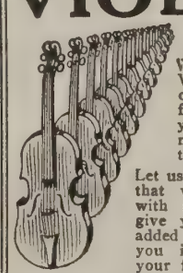

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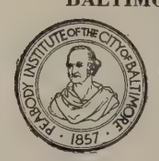

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Reviews of the Latest Music

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From The Heidelberg Press

LEMONT, CEDRIC W. *Fourteen Interpretive Studies.* A collection of pieces for young students, written each in a different major or minor key and exercising a variety of technical accomplishments. Each has a descriptive title.

FERRIS, ISABEL DUNGAN. *Easy Teaching Pieces: Dainty Dorothea, Rustic Dance* and *Lullaby.* Published separately. Young students will enjoy these numbers, which are pleasingly melodic.

From The B. F. Wood Music Co.

TELLIER, NORMAN. *Les Menestrals.* A spirited march in which the melody is carried largely in the left hand. Interesting for beginners. *Fete Villageoise;* an easy intermezzo, excellent as teaching material. *Song of the Boatmen;* a grade 1 piece that will fascinate the young student because of its ingratiating melody and pretty chords. *Sur l'Eau;* a barcarolle for young players, graceful and rhythmic.

THAYER, HERBERT WELLS. *Six Tone Pictures.* Melodic fragments that will be welcomed by teachers and students as beginner material. The numbers comprise *Minuetto in G, Ballade Suedoise, Vielle Histoire, Petite Nocturne, Bolero* and *Chanson du Midi,* all published separately.

School Marches, a collection of eight numbers published separately and as an album. The album includes Clothilde's *March in G,* Keats's *March of the Friars,* Devaux's *To Arms,* Roubier's *Marche des Troubadours, Quigley's Processional March in G,* Clark's *Jolly Days March,* Brown's *The Royal Trumpeters,* and the Wagner-Tonelli *Bridal March* from *Lohengrin.*

Easy Waltzes (Vol. 1). Eight selections in Grade 1, by well known composers of teaching material. They are published separately or in album form. The titles include: *Dancing School* (Risher); *Viola* (Ducelle); *Leola* (Krogmann); *The Pixies' Waltz Song* (Brown); *The Little Coquette* (Eckhardt); *Dream Fairies* (Ducelle); *Valsette* (Reger), and *Spring Voices* (Krogmann).

Apollo Album (Vol. 1). Contains six numbers for students in the first grade. The titles are *A Little Waltz* (F. K. S. Brown); *Dance of the Marionettes* (Thompson); *Flower Song* from *Faust* (Gounod-Tonelli); *Laughing Waters* (Barth); *Vesper Chimes* (Richards), and *Apollo March* (Deveaux). They are published separately also.

RIVIERE, CH. *Twenty Album Leaves* (in two volumes). A collection of very easy duets for teacher and pupil. One of the best collections of its kind that has come to our notice.

Salon Album (Vol. 1). A collection of 12 numbers of moderate difficulty, containing: *Sweet Lavender* (Litta Lynn); *Love Song* (Charles Wakefield Cadman); *The Dreamer* (Jules Deveaux); *Japanese Dance* (S. B. Pennington); *Song of Rest* (D. Barnard); *The Royal Trumpeters* (A. L. Brown); *Spanish Dance* (A. Sartorio); *A Bit o'Blarney* (Ruth Vincent); *Castalia* (J. E. Cooney); *Desert Dance* (F. Keats); *Reverie* (R. B. Eilenberg), and *March of the War Gods* (L. J. Quigley). They are published separately also.

From A. M. Virgil Publications

To a Brown Thrush. Op. 72, No. 1. Very pleasing bright piece for beginner. In an easy key, both clefs used, mostly single notes used, well phrased.

The Fragrance of May. A piece for fleet fingers. Very bright and pretty for recitals. About Grade 3 if played at metronomic speed markings.

The Conquered Warrior. Op. 45. A slow majestic tempo and massive chords and octaves make this piece especially good for large sized hands. Good for the boy pianists. Of medium difficulty.

Romanza Passionata. Op. 49. For a broad type of playing this melodious number makes a most excellent teaching piece to develop a full, deep tone against the accompanying left hand chords which cross over and back. Good for the varying control of different touches at one and the same time. An effective arpeggio introduction, followed by a moderate tempo makes this an especially grateful piece for a pupil of moderate ability.

Polish Mazurka. Op. 66. A brilliant number, about Grade 4. This is a good piece to give to a pupil needing precision. The snappy rhythmic chord-melody is interspersed with short and brilliant runs, trills and arpeggio passages. A good "show-off piece" this.

From G. Schirmer, Inc.

HINES, GABRIEL. *Studiettes.* Four numbers: *The Wind, In a Boat, Merrymaking, A Hallowe'en Story.* Easy pieces that have a distinctive melodic charm.

LOTH, J. LESLIE. *Three Morceau de Salon.* Interesting pieces, not very difficult but requiring considerable facility. *In the Sunset Glow* calls for an ability to paint a charming tonal picture; *Under the Willows,* a quiet, contemplative bit; *Maytime,* in graceful waltz rhythm.

BOUTELLE, ELIZABETH THORN. *Pan Dances.* Of moderate difficulty. Excellently written and of engaging content. It is dedicated to the well-known pianist, Ernesto Berúmen.

HILL, EDWARD BURLINGAME. *Jazz Study.* For two pianos, four hands. This number has been made familiar through the concert programs of the two noted pianists, Guy Maier and Lee Pattison. It is a clever treatment of the modern jazz tendency.

BLOCH, ERNEST. *Nirvana.* A concert number by a composer whose works are engaging international attention. It is written with masterly craftmanship and calls for not only a fully developed technique but an ability to interpret a deeply poetic theme.

WRIGHT, N. LOUISE. *Spring Flowers.* A group of four short numbers: *Buttercup, Bluebell, Crocus* and *Spring Beauty.* For beginners. Well suited for the spring students' recital.

From Arthur P. Schmidt Co.

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Commencement Exercises at the Institute of Musical Art

At the annual commencement exercises of the Institute of Musical Art, held in Aeolian Hall, New York on May 31, announcement was made that Lillian Fuchs, post-graduate student in the violin department had won the Maurice Loeb $1,000 prize for the best work and the most unusual talent. Miss Fuchs also received the first prize of $300 in the Isaac Seligman award for the best work in composition.

The second Seligman prize was divided between Lamar Springfield of Asheville, N. C., and Joseph Fuchs, who also won the Coolidge prize of $100 for the best chamber music composition. The faculty scholarship for the student having the highest average for the year in all work was awarded to Gwendolyn Brewster. Silver medals were presented to Bernard Ocko and Miss Fuchs, who received artists' diplomas and were accorded highest honors as violinists by a jury composed of Efrem Zimbalist, W. J. Henderson and Leon Sametini. Lillian Dechman, organist, was also awarded the artist diploma.

The hall was crowded for the commencement program. Miss Fuchs played two movements of the Saint-Saëns Violin Concerto with an accompaniment played by the institute's splendid orchestra, and won fervid applause. Mr. Ocko played the allegro movement of the same concerto with gratifying results.

Other numbers that were awarded with deserved applause were the playing of the overture to "Hänsel and Gretel," and Schubert's Military March, by the orchestra and solos by Claire Stetson, contralto; Lillian Dechman, organist; Jeannette Glass, pianist and the songs by the Madrigal Choir directed by Margarete Dessoff.

W. H. Henderson, music critic on the *Sun*, gave an address to the graduates preceding the presentation of diplomas by Dr. Frank Damrosch, director of the Institute. Seventy-seven students in the various departments received diplomas.

Courses in Public School Music in Chicago

A feature of the summer session of the American Conservatory in Chicago is the courses offered in public school music. Of especial interest is the post-graduate course conducted by George H. Gartlan, director of public school music in New York City, and O. E. Robinson, the regular director of this department at the conservatory.

Prof. George E. Hubbard, for the past three years director of the school of music at the Morningside College Conservatory, in Sioux City, Iowa, has accepted the position of director of music in the public schools of Bethlehem, Pa.

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for

AUGUST, 1924

EDITORIAL

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The Common Sense of Music

We are in the habit of referring rather loosely to our "musical public." Each person who utters the phrase has a different meaning for it. The highly cultivated musician excludes from the magic circle all those who lack an understanding or knowledge of the essentially technical phases of musical art. The school-man usually contends that to be a part of the musical public you must have a thorough grounding in the fundamentals of music as a science. The band-master whose back is turned to a crowd of 40,000 listeners, is satisfied to include in the musical public every one who can feel the throb of his rhythmic beat.

Let the standards be as high or as low as individual preference may prescribe, the fact remains that there is and always has been a mighty barrier between the musical and non-musical sections of humanity. The gradual elimination of that barrier will open up undreamed-of possibilities to every one engaged in music, be it as teacher, performer, composer, publisher or maker of musical instruments.

Every small city music teacher, discouraged by the apathy of the community toward musical culture and consequently working against the heaviest conceivable odds, knows all about the barrier to which these lines refer. To him it is not an abstract subject of purely academic interest; it is a matter of immediate, practical significance.

One reason why so many persons confess to being non-musical, is that they have no confidence in their own natural musical instincts. They have been scared off by the attitude of the musically erudite from any participation whatsoever in the activities of the charmed inner circle, peopled by the specialists who prefer to consider themselves as the *intelligentsia*. The juggling of technical phrases, the widespread use of hocus-pocus, has invested musical knowledge with a forbidding exclusiveness that has kept the major portion of humanity from giving much thought to its own likes, dislikes or inclinations regarding music.

It is for this reason that the recent appearance of a volume entitled "The Common Sense of Music," written by Dr. Sigmund Spaeth, should command national attention, not merely as a new book—heaven knows the market is already overstocked with reading matter—but as a revolutionary force in combating the evil of supercilious superiority and snobbery affected by many of the self-appointed leaders of our musical welfare.

If there were some way of having this book read before the students of every public school in the land the day would not be far distant when America could legitimately claim its right to be known as a musical nation.

Dr. Spaeth takes it for granted that nearly every mortal has a wholesome musical appetite. Most of them, however, are suffering from musical starvation because no one has ever handed them a bill-of-fare that they could really understand and from which they can order a decent meal. They are in the dark as to what it is all about and the musicians themselves have done little to supply the need. Dr. Spaeth kicks aside the stumbling blocks one by one, and shows Mr. Man-on-the-street that there is no mystery in being able to understand so-called "classical music"; that the airs everyone hears and is able to identify are merely primary school adaptations of the real literature of music. The same combination of two notes that makes the call of the cuckoo is common to "Carolina in the Morning" and to Beethoven's "Pastoral" Symphony.

"Don't worry about your musical taste," he urges. "It will develop normally if you hear enough music, both good and bad. Form your own opinions and use your ears."

A document which sets forth as clearly as this does, the distinction between the transient material of the day's popular melodies and the substantial value of the world's permanent music, should find a wide acceptance among those who are sincerely interested in broadening the scope and usefulness to humanity of music as an art and as an agency to promote culture.

* * *

It Must Be Difficult to Spend 20 Millions for Musical Education!

The announcement that the Juilliard Musical Foundation will hereafter provide its own musical instruction for the beneficiaries of this munificent bequest to the cause of musical education, carries with it the inescapable implication that the former method of allotting fellowships was a failure. Previously, if you needed money to carry on your musical training, the only requisite named by the Foundation was your ability to convince its director that you had sufficient talent and were actually deserving of help; in which case, providing the $100,000 doled out annually had not already been disposed of, you might receive something like $1,000 with the privilege of continuing your studies under the teacher or teachers you had when the gratuity was made. One can well imagine how many complications—if not abuses—arose under this system. The new plan, if THE MUSICIAN understands it correctly, promises far more serious consequences, for it places the Foundation in direct competition with the many excellent schools now conducted in America and exploits the conclusion, on the part of the Foundation, that among all these schools it can find none worthy of its trust.

The Foundation has probably suffered no lack of gratuitous advice on how best to use its millions. Our sympathies go Dr. Eugene Noble and his associates for the onslaught of suggestion, recommendation, supplication, implication and exhortation which has been directed against them. They are probably well enough fortified by this time to hear one additional suggestion.

We have in America a constantly increasing number of schools of music directly connected with State colleges, normal colleges, privately endowed colleges and the larger universities. Here our college students have the opportunity to study music concurrently with other academic subjects. Nearly all of these collegiate departments are doing serious, splendid work despite the meagre budgets under which they must operate. Why not concentrate the Juilliard endowments among these institutions, thereby enabling them to broaden their scope and provide larger opportunities to foster the study of music as an integral part of general education?

A Month of Musical History

Standardization Aim of Minnesota Teachers

Impetus was given to the subject of standarization and licensing of music teachers in the State of Minnesota at the twenty-third annual convention of the State association in St. Paul, on June 17. This association has for twelve years sponsored a system of examinations and granting of licenses although it has not as yet succeeded in obtaining legislative recognition of its certification. Last year seventy-eight teachers took examinations for certificates. New officers were elected as follows: Donald N. Ferguson, of Minneapolis, president; John A. Jaeger, of St. Paul, vice-president; Esther Jones Guyer, of St. Paul, secretary and Jessie Young, of St. Paul, auditor.

Cincinnati Has Summer Grand Opera

The fifth season of summer grand opera at the Zoo in Cincinnati was opened on June 22. This company, under the direction of Ralph Lyford, a member of the faculty of the Cincinnati Conservatory of Music, has been gaining in popularity and prestige, and the performances are reported to be of a high order of excellence. Boito's "Mephistophele" opened the season.

Ravinia Park Season of Opera

The roster of stars now shining at Ravinia Park, the Chicago suburb which has established itself as a full fledged opera center during the summer months, contains many names familiar to patrons of the Metropolitan and Chicago Civic Opera organizations. The season opened on June 27, with Puccini's "Madame Butterfly," in which Florence Easton and Giovanni Martinelli had the leading rôles.

Auer, at 79, Weds His Accompanist

Leopold Auer, the veteran violin teacher, who has lately been conducting a master class at the Chicago Musical College, was married in the City Hall of New York, on June 24, to Mme. Wanda Bogutska-Stein, who has acted as his accompanist for the past twenty-two years. The bridegroom is seventy-nine years of age; the bride is forty-nine. Mr. Auer is known as the teacher of Jascha Heifetz, Toscha Seidel, Mischa Elman, Efrem Zimbalist, Eddy Brown, Max Rosen, Katherine Parlow, Cecelia Hansen and other prominent virtuosi. He makes his permanent home in New York.

Charles Wakefield Cadman Now "Doctor"

The honorary degree of Doctor of Music was conferred upon the noted American composer, Charles Wakefield Cadman, by Wolcott Conservatory, in Denver, Colo., on June 16.

$1,000 for a Sonata

Mrs. Frederick S. Coolidge, patron of the Berkshire Chamber Music Colony, Inc., has announced another in the series of prize contests which she has sponsored in the past, for the stimulation of the composition of chamber music. The newest competition is for the best sonata or suite for violin and piano, and carries with it a prize for $1,000. The contest is now open and will close on April 1, 1926. The winning composition will have a performance at the Berkshire festival in 1926.

Beethoven's "Ninth" Has a Centenary

The city of Copenhagen recently celebrated the one hundredth anniversary of the first performance of Beethoven's Ninth Symphony by a presentation of the work given under the bâton of Carl Nielsen in the presence of a distinguished audience which included the Queen.

Theodore Dubois Dead

Theodore Clément Dubois, French composer and organist, died at his home in Paris on June 11, in his eighty-seventh year. He was born at Rosnay in the Department of the Marne, Aug. 24, 1837.

Change in Juilliard System of Grants

An official announcement made by the Juilliard Musical Foundation indicates that in future the Foundation will "employ teachers, operate its own studios and give daily direction to those of its beneficiaries who secure fellowships." Competitive examinations will be held in the fall and from the applicants 100 will be selected to receive free instruction. It is rumored in this connection that the Foundation will open a large music school and that Ernst von Dohnanyi and Ernest Hutcheson have already been selected for the piano department. In future no scholarships will be granted for foreign study.

Death of Edward Baxter Perry

Edward Baxter Perry, the blind pianist who won recognition abroad as well as in America despite his great handicap, died at his home in Camden, Me., June 13, at the age of sixty-nine years.

Harold Bauer Now a Real American

Harold Bauer, who will begin his twenty-fifth tour of America next fall, has been re-elected president of the Beethoven Association of New York, which he helped to organize in 1919. Mr. Bauer has received his final American citizenship papers.

Discover Hitherto Unknown Mozart Symphony

Mozart's Symphony, No. 221, in C Major, hitherto unknown, recently was unearthed by research students from the Musical Historical Institute of the University of Vienna, in the Benedictine convent of Lamback, Austria. The work is declared by experts to belong among the Vienna symphonies of the years 1767 and 1768. Among the manuscripts in the archives which the students are classifying are fifteen symphonies by Mozart's father.

Stokowski as Band Leader

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, has organized a military band, and at its first concert offered Bach's Air on the G String, Schubert's "Moment Musical," the finale of "Das Rheingold," the overture to "William Tell" and several Sousa marches.

Damrosch Orchestra to Visit Cuba

The New York Symphony has accepted an invitation to present four concerts in Havana next season. This visit will be the first appearance of any foreign symphonic organization in Cuba. Walter Damrosch will conduct. The concerts will be given in the Payret Theater.

Henry T. Finck Retires as Critic

Henry T. Finck, for forty-three years music critic on the New York *Evening Post*, has resigned that position and will devote his time to general writing and to his autobiography.

New Director for Oberlin Conservatory

Frank H. Shaw, for the last ten years director of the department of music at Cornell College, Mount Vernon, Iowa, has been appointed head of the department of music at Oberlin College, in Oberlin, Ohio, to succeed Dr. C. W. Morrison, who has retired after a directorship of twenty-two years.

Prof. Hermann Kretzschmar Dead

Prof. Hermann Kretzchmar, the noted musicologist, for many years director of the Berlin Hochschule für Musik, died recently in Berlin at the age of seventy-seven years. He retired from his post at the Hochschule about three years ago on account of ill health and has been seriously ill for a long time.

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Stadium Concerts Again in New York

The seventh season of summer concerts at the Lewisohn Stadium, New York, began July 3 under the baton of Willem van Hoogstraten. The Dutch conductor led the Philharmonic Orchestra in a program which included Beethoven's Fifth Symphony, the Tschaikowsky "Romeo and Juliet" Overture, Straus's "Vienna Woods" Waltz, and the Prelude to "The Meistersinger." A crowd estimated at 10,000 persons was present.

Yale Music Student Prize Winners

At the commencement concert of the Yale School of Music twelve prizes were awarded. The Morris Steinert prize of $100 for the best original composition in one of the large musical forms was awarded to Miss Helen Virginia Gain of Greenfield, Mass., for her overture, which was played at the concert. Other prize winners were Lucille Rosan Reed of New Haven (theory); Angeline Kelley of Yonkers, N. Y. (vocal); Albert Iver Coleman of New Haven (organ), and Giovannina Maria de Blasüs of Glens Falls, N. Y. (piano).

Honors for Gabrilowitsch

Ossip Gabrilowitsch, noted pianist and conductor of the Detroit Symphony Orchestra, received the honorary degree of Master of Arts from Yale University at the recent graduation exercises. He had previously received, from the King of Roumania, the decoration of the Order of the Royal Crown.

New Opera by Andreae, in Dresden

A popular success is recorded for the first performance of the new opera "Casanova," by Volkmar-Andreae, given in June, for the first time, in Dresden, Germany. The libretto is by Karl Lion. The critics found little of originality and much that was reminiscent in the score.

Paderewski Decorated by King Albert

Paderewski has been decorated by King Albert of Belgium with the Order of Leopold, carrying with it the rank of Grand Commander, following his recent recital in Brussels. In bestowing the decoration, which is the highest in the gift of Belgium, the King wrote upon a photograph: "To Paderewski, the liberator of Poland and the incomparable artist.—Albert."

Voice Building With or Without Diction—Which?

Articulative Development of Overwhelming Importance in Proper Tone Placement

GEORGE E. SHEA, a native of Pittsburgh and graduate from Princeton, studied voice and repertory at Paris under Jacques Bouhy. He sang for three years at the Royal French Opera at The Hague, subsequently appearing in Municipal Opera in many French cities, including Paris. He was the first American man to invade the French opera, singing in the French language in French opera houses. Mr. Shea opened his New York studio in 1914 and is active in the musical life of the metropolis, being a member of the American Academy of Teachers of Singing, and having been president of the New York Singing Teachers' Association in 1922 and 1923, and of the Fraternal Association of Musicians from 1921 to 1924. The following is one of a series of articles now appearing in THE MUSICIAN *on the subject of Diction in relation to singing.—Editor,* MUSICIAN.

George E. Shea, One of America's Leading Vocal Authorities

By GEORGE E. SHEA

A NEW YORK singing teacher recently said to me, "I hesitate to criticize style in a singer; you see, I teach only voice production." This is the epitome of that mistaken specialization which dodges final issues. While dictional mastery, like interpretational power, poses a problem that must be solved, its pursuit is at the same time a positive aid to vocal development in voice production and an essential to voice mastery. The two must be studied side by side and their interdependence and interaction comprehended.

The details of proper speech methods, the errors of pronunciation, of dialectal forms, the perverting effect upon vowels of the tongue's prolonged and vicious preparation for the ensuing consonants, these and many other specific examples have been or will be described by other writers in this series of articles on diction. I prefer to take a general position on the subject.

* * *

TO specialize for months and months upon vocalization on one vowel or another, to the exclusion of articulative correction and development, involves a most serious loss of time, and I jump at once to the assertion that the rectification of pronunciation and the development of the articulative processes should begin with the very first lessons in singing, because (1) this branch can be practised silently and without fatigue during some of the many hours when the tone producing organs must be allowed to rest; because (2) this development hastens the perception of the placement of tone and of the oneness of correct tone and word production, that is of the blending of the word in the tone; and because (3) it imparts an insight into the unsuspected value of the mechanical in articulation, and this in turn leads to a capacity for expressive singing and gives a sense of authoritative power to the singer in the delivery of his message of beauty to the audience.

It is true that tone sensation varies in individual singers. All do not feel the tone-resonance (when well placed) at the center of articulation, that is, in the region of the tongue's tip and of the lower front teeth; some sense this resonance within at the level of the eyes, some behind the bridge of the nose, others behind the nostrils; and it seems to them to be partially, or even altogether, independent of the articulation, although the two are not and cannot be disassociated in good production. Nevertheless, these variations in nowise diminish the importance of acquiring super-diction.

* * *

THERE are three types of procedure for voice building: 1, vowel sound vocalization exclusive of speech sounds (articulation); 2, amplification of the spoken word (syllabic development) exclusive of sustained (prolonged) tone; 3, the combined use of (1) and (2) plus the quest of extreme vigor and suppleness in articulation. The third method seems logically the one to choose. Dictional skill does not bestow the ability to sustain pure, unvarying vowel sound, but it does enhance the sense of tone placement and control (as already specified herein); nor, on the other hand, can attention to sustained tone alone ever give the power to display the kaleidoscopic syllabic changes of intelligible speech in the steady stream of beautiful tone. The spoken word developed into sustained tone imparts force, spontaneity and naturalness to the syllable (whose voice kernel is the vowel); but this is true only if the articulative processes are right: they must be made right by articulative exercise which develops in the tongue, lips and cheeks a strength, suppleness and delicacy undreamt of by the uninitiated.

I here submit the proposition, demonstrated by personal experience, that through super-diction, together with vocalization, lies the shortest road to perfect voice production and to the soul-satisfying mastery of word painting in song.

Hence it is mathematically unavoidable that the teacher of singing to be competent, and to assure to the pupil the maximum result in the minimum time, must know the true vowel sounds of the language in which he or she teaches, the proper manner of producing sustained tone in these vowels (involving quiescence of the tongue for the entire duration of any such vowel), the correct formation of its consonants, and the necessary exercises to procure vigor, lightness, deftness and rapidity in their formation. I am almost willing to risk the assertion that time spent thus on diction will carry you further toward perfected voice production and artistic singing than the same number of hours passed in vocalization pure and simple.

* * *

OF COURSE all this means most persistent work. One of the stage managers during my years at the Royal French Opera, The Hague, a Frenchman who had been an actor and knew the severe standards of diction on the French stage, said to me: "The acquirement of a perfected and liberated diction involves a veritable displacing of the tongue." And he might have added, "an internationalization of the tongue"; because this liberation of the tongue means the ability to sing in any modern language without accent.

The importance of diction in artistic singing is simply overwhelming, and this most everyone will admit. But it is hoped that the foregoing remarks will cause readers to realize that the study of diction is at least a fifty per cent factor in elementary voice production and tone placing. Teachers who fail to embody these practices in their vocal instruction are, it seems to me, standing in their own light and give, in very real measure, something resembling a stone to the pupils who come to them asking for the bread of vocal life.

The Cause of So Much Bad Singing

Insincerity of Teachers, Snobbishness of Singers and Indiscriminate Politeness of Audiences Factors that Encourage a Plague of Inferior Vocalism

BY ARTHUR LAWRASON

NO one who has occasion to attend frequently the performances given in our concert auditoriums and theaters will deny that there is a plague of bad singing. Hard metallic voices, inartistic phrasing, off-pitch singing, slovenly enunciation, improper resonance—in short, every possible vocal abuse appears to be evident in the efforts that affront the ear. And what is the cause of it all?

The underlying reasons, I believe, are three in number—(1) the insincerity of many teachers, (2) the snobbishness of singers who have not actually earned the right to call themselves artists, and (3) the indiscriminate politeness of audiences who are ready to applaud everything, regardless of its artistic value.

The insincerity of many of our teachers (I believe unintentionally) manifests itself in the growing tendency to pander to the egotistical whims of the students by permitting them to sing songs and arias in foreign languages long before the student has mastered effective songs in their own language.

They hold before their students the standard of *what* you can sing rather than *how* you can sing it.

The snobbishness of the singers themselves asserts itself in their utter disregard for the intelligence of their audiences; in their persistent self-exploitation and their unwillingness to master the fundamentals of their art before attempting to address their efforts to the public.

As to the audiences, every one knows that applause has become a matter of custom with them. They are willing to applaud enthusiastically the most wretched singing in order to be polite to the singer, who, in turn, accepts the handclapping as an unmistakable sign of approbation, an endorsement of what is really inferior work.

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ONLY recently I made it a point to question a number of my musical friends, who, I knew, made it a practice to attend many of the song recitals given in New York, whether they have actually enjoyed the singing they heard there. In every case the answer was negative; they had gone in the hope of experiencing a thrill, a surprise, a new inspiration. But the results were always the same; the last number of the program came as a relief to a wasted afternoon or evening.

For many years I have been identified with the preparation of singers for theatrical productions and during this period I have had ample opportunity to study the requirements of theatrical audiences, as well as those of theatrical managers. I can say with authority that there is a widespread demand today for good singers in this field. Only a few years ago this was not so. Then the demand was for dancers and clever dancers enjoyed nearly all the profitable engagements for theatrical productions. The ability to sing was hardly a factor. Today the situation has changed. One manager perhaps overstated the case when he told me the other day: "We are so badly in need of good singers that we wouldn't care if they didn't know how to walk across the stage so long as they could really sing the music." I do know that managers will overlook a great lack of stage experience on the part of the candidate who has a good voice and knows how to use it. "We can teach them the stage routine," declared another manager to me, "but we can't teach them to sing."

I have in mind a young singer who is considered one of the finest artists in the country and is drawing a very large salary. Before he took up serious study of his voice he could not get much in the way of salary or position, although he danced and acted well and had both personality and good looks.

* * *

IN comparing dancers and singers, I am confident that if the singers would work as hard to entertain the public as the dancers have done, if they would make the sacrifices and study as industriously as the dancers do, if they would put the same fire and enthusiasm in their work along with *rhythm,* the public would be greatly benefited and the singing profession would find an outlet that would place it on a far better economic basis than it is today.

So far as the legitimate recital stage is concerned, I feel certain that if our singers would select their programs with greater regard for the public taste they would make more friends in their audiences. Recently a prima donna of great ability and an unusually clear insight, as a rule, to public taste, admitted to me that she had made the mistake recently of presenting before what one might call an average audience a program of heavy songs, the actual meaning of which she could not understand until she had studied them carefully for ten days. Can you imagine the boredom and apathy with which she was received? Her intention had really been to give her hearers an artistic treat. One might as well present higher mathematics to students who had just begun the study of the multiplication table. By this I do not mean that singers should do inferior work or that they should lower their artistic standards in trying to meet the public half way. Our song literature contains thousands of fine, melodious songs, effective when well presented and certain to give pleasure to the hearers, even though they do not permit the singer to do the vocal "stunts" that so many seem to think are necessary in order to make an impression. Often, after a long, pretentious program, an ambitious singer is confronted by some such remark as this: "I liked that little encore song you gave so much!" It happened to be the one song on the program which the audience could understand and which conveyed a genuine impression. And so, I say, let us have more sincerity in our work. The public reaction is the thing that really counts. Let us not disregard the likes and dislikes of those who are supposed to pay for what they hear. Let us not sing the songs which exploit us as singers, but those which will bring satisfaction and pleasure to those who honor us by attending.

Club Helps American Music Students to Secure a Hearing Abroad

AMERICAN students in Paris have had an unusually successful season in getting hearings before foreign audiences due to the efforts of the American Women's Club of Paris.

The club has established a music section to serve as a stepping stone for young artists who are struggling to secure a hearing in the strongholds of music in Paris. The work is under the direction of Mme. Tamara Lubimova, an American concert player who was at one time soloist with the Russian Symphony and other New York orchestras.

The American colony in Paris and French musicians have been exceedingly interested in the Saturday morning hearings given to certain American students in the club salons. Artists are encouraged to register for professional engagements and no fee is charged for this registration. Americans who wish to secure engagements in order to have a longer period of study in France, artists of the Allied nations who are finished musicians, but are unable to secure a hearing, and many well known artists are put in touch with opportunities in foreign countries. In time it is hoped that the music section will enlarge its accommodations and establish an international bureau.

In the past year over 52 concerts have taken place at the club, with the assistance of 136 artists.

Mrs. E. Berry-Wall, who is a patron of music and long known as a sympathetic friend of artists, is the chairman of the music section of the American Women's Club of Paris.

The story is told of a little Scotch girl trudging along, carrying, as best she could, a younger child who seemed almost as large as herself. When she was asked if her load was not too heavy, instantly she replied, "He's na heavy, he's mi brither!"

The Right to Seek a Concert Career

Gertrude Peppercorn, English Pianist, Tells Aspirants Something of the Requirements for Success as a Professional Performer—The Power of Hearing Your Own Playing

By Harriette Brower

GERTRUDE PEPPERCORN impresses one as a virile, imaginative artist, who sets herself heart and soul to deliver the message of the music, as she feels it, to her listeners. She is truly sincere in this effort, for she considers the meaning of the music of first importance to the executant. At the same time she realizes how dependent the composer must be on those who try to publish his music and make it live again for the listener.

We first knew Gertrude Peppercorn in 1907 when she came to America for an initial tour. She was in her twenties then, slight and tall. Fresh from many successes in the United Kingdom, she came across the sea to bring her art in its youthful ardor, to America, which was not quite as much overrun with pianists in those days as it is today. This season she came again, an experienced artist, for a short visit, and will return next year for a longer tour.

The English pianist is an engaging personality, and it is a pleasure to talk with her and discuss ways and means of effective study and playing, because of the absence of self interest and the evident desire to express her thought simply and without affectation.

"Our distinguished pedagogue, Tobias Matthay, has been my only teacher, except myself," she says. "I went to him when I was a child of thirteen, and remained with him till I was eighteen. He did everything for me, for he is a wonderful master. I owe him more than I can say; he did all a teacher could do for a student. But to every musician there comes a time when he must become his own master, and find out things for himself. After I had had the great advantage of five years with such a teacher, I felt he had placed me in a position where I must learn to go alone.

"When I first came before the public as an independent artist, I really had an astonishing success, a success which was a surprise to me, and reflected on my teacher, who was soon overrun with pupils because of it. Naturally I was very happy too, for one must always be grateful for careful, painstaking training.

As to Technical Practice

"At the present stage, I do not give much time to technical material outside of pieces. Perhaps I should. But there is so much to do in mastering repertoire, that I do not give, at present, attention to abstract technic, so called. One can invent so many technical exercises out of difficult portions of the composition one is studying, you know.

An important item in the technical mastery of a passage is to resolve it into form and shape. If you merely consider it as containing so and so many notes, you seem to get nowhere; but when you can group the notes, so to say, they will lie under your fingers with much greater ease.

Memorizing Methods

"In regard to memorizing, I can say I do not visualize the music, as though I read it from the printed page; nor do I memorize through the fingers. Both the eye and finger memory are sometimes unreliable, for your fingers may run away with you on occasion,

Gertrude Peppercorn, English Concert Pianist Whose Art Is Fast Gaining a Host of Admirers in America.

and you may not always see the notes and signs clearly before the mental vision. A better way is to *think* the music through, mentally. I *hear* it as I think it. The faculty of memory with me is a little out of the ordinary perhaps, for it is extremely easy to commit any task. In any event, I must always hear the music as I play it. It is not always easy to say by just what means the memorizing is accomplished; but it seems to me this is the way I do it.

"The great thing in piano playing is to set forth the meaning of the composition. To do this one must, at the outset, analyze the piece intelligently. It is necessary to know the motives, phrases, periods and so on. In every phrase there is a point of stress, a little climax. Learn where this comes and bring it out. I make my pupils analyze their music into phrases and find out the point of stress in each. In a little while they begin to find the climax themselves; they look for it, knowing it should be there and must be brought out.

Listening to Your Own Playing

"Perhaps the most important thing of all is to acquire the habit of listening to your own playing. But when you tell the student to listen to everything he plays, he may try to obey, but the words have only a vague meaning. He does not really know what to listen for, and must have his eyes and ears opened that they may be used intelligently. It is not only to listen to the sort of tones produced on the piano, their quality, intensity, power, delicacy and so on. But it is also to listen for the form of the phrase with its point of stress and the building up of the periods, all of which make the composition intelligent. So many young people who study the piano have not the slightest idea that they can, by interpreting in the right way, make the music express a picture or mood. Unless the piece is obvious and popular, it is apt to seem merely a mass of notes to them. Their principal effort is to depress correct keys, without troubling themselves to go any deeper. The artist's chief aim, on the other hand, is to bring out all the meaning hidden behind the notes, and make them expressive and telling.

How Shall One Start to Make a Career?

"First of all let the girl—or boy either—be very, very sure she has the gift that is really worth while cultivating with such an end in view, and the ambition and industry to work for the highest success. It isn't enough to just like music, or even to be awfully fond of it. Plenty of people are that. No, one must have a burning love for it, the consuming desire to work for it through thick and thin, and a willingness to give up much personal pleasure for the sake of progress in art. One may not realize at the start, how much has to be given up, for this knowledge comes gradually as one sees what lies ahead. I speak now of the making of a public pianist. If one studies with the idea of becoming a teacher, the requirements are not so strenuous. Yet it may often happen that though one may aim for the concert platform, eventually one may only arrive as a teacher.

The Need of a Good Teacher

"In order to reach a high place as an executant, one must have a good teacher. So much depends on that. It is indeed true, as you suggest, that to find a good teacher is extremely difficult. There are so many poor ones and so many fakes in these days. A teacher who will know how to train the student thoroughly on both the technical and interpretative side; also a teacher who will be able to draw out and develop the individuality of the student, is the sort of teacher needed. For unless the player has imagina-

tion and can interpret in a more or less individual way, he better not decide on a public career. There are plenty of people who can play pieces full of notes, but it is the player who can infuse such life and beauty into those notes that they will grip an audience, who is destined for the profession of artist.

The Start in Public

"How to make a beginning in public? That is the most difficult test for the ambitious young musician. In my own case, I gave a début recital in Queen's Hall, London. A venturesome thing, perhaps? When my father went to engage the Hall, the man in charge tried to prepare him for the worst by telling him such concerts were always given at a loss, and always cost a great deal of money, and so on. However, we determined to make the plunge and were not going to be discouraged beforehand. You see I had been at the Royal Academy all my student days, had played frequently at the musicales and concerts. Thus a great many people knew me. That is one advantage of attending a large school of music; you are known to many people.

"Well, I gave my first recital, and not only paid all expenses but cleared fully a hundred pounds. From that first venture other engagements came, until a reputation was gradually built up.

"There is so much competition at present, that a public career is much more difficult than it used to be. Each year obstacles increase. That is one reason why one should be very sure before entering upon it, sure too, that one has the ability and will to keep on.

Building a Répertoire

"In the matter of building up répertoire, one must have a good knowledge of classic and romantic literature. But of necessity there must be a choice, and with that in view I would say, learn the things that especially appeal to you, that you feel you *must* play. Those you will naturally do the best. If you really dislike a work, you can never make it your own, or make a success with it. Yet on the other hand it is a good thing to try to like pieces that are considered worthy, to try to find what there is good in them. What I mean is, one should not be prejudiced, but rather open minded, and look for the good. I must confess, however, that this is somewhat difficult to live up to when we look at some of the modern music; for a good deal of it seems to me pretty poor. I presume MacDowell is considered your greatest American composer. I know a few of his pieces, but shall be glad to become more familiar with his larger works, as well as the shorter ones, when I return to America next season."

The Song of the Listener

Each Auditor Creates His Own Image from the Singer's Interpretation of a Lyric Poem

By P. P. BRAINARD

THE song of the listener is not the song of the singer. It is not the song of the composer. It is his own song. The poet thinks a beautiful thought, which he crystallizes into words. The musician thinks again the thought of the poet, translating it into his own world of harmony and expressing it in an artistic setting of sound. Then the singer reads into the song his life experience. That which the singer feels and understands he may interpret completely and beautifully, but the song which has no meaning for him receives nothing from him as it passes his lips and so the listener is mocked.

But is it true that the listener also makes his own song? If I sing to a hundred listeners, "Mother O' Mine," whose face do they see? There are a hundred different mothers in the hearts of the audience at that moment. If I sing "When You and I Were Young, Maggie," whose eyes fill with tears? If I sing "Celeste Aida," who is thrilled by the music and theme of love? Not all who listen. Some are unmoved. Why? Because they have nothing in other lives to add to my song. The tones are sounds, mere sounds! to them; but to others, pictures! thoughts! an emotional thrill! The listener gets from a song only what he gives to it.

A composer may misunderstand and ruin a beautiful poem. A singer may misinterpret and mutilate a beautiful song. And likewise, the listener makes his own song from the material offered to him by those who went before. Shall we therefore conclude that our material makes no difference after all, since he who hears may waste it? On the contrary, the poet who is to be heard must write of those things which make a universal appeal, of love and sorrow and joy; of Life. He must also be sure that in his choice of words and rhythm he makes clear the truth that lies within. The composer must wed music to words to enhance the beauty of the hidden thought. But the singer is the final messenger entrusted with a precious gift for him who is to hear. Shall he hand out these treasures indiscriminately? If the song is lost unless it fits into the life of the listener, why sing grand opera to children, jazz to the religious, difficult compositions to the unmusical, French songs to farmers, Spring songs in the Winter, or "Oh, Dry Those Tears," for an encore? It is the duty of the singer to know his audience and fit songs to them and to their moods. Only then can he carry them with him into other moods.

It is equally futile to sing a song in a foreign language without a translation for the hearer or to sing in any language and muffle or mispronounce all the words. The vocalization may be interesting to some singers, but many listeners will want their money back.

After selecting songs carefully for the occasion, explaining the meaning of the song and expressing the words clearly, there remains the need for the singer to give adequate emotional expression, in harmony with the ideas of the poet and the composer. Subtle changes of voice convey to the listener emotional suggestions. The listener will feel much as you do. Are you emotionally sincere in your interpretation of the song?

Yes, the listener makes his own song, but the three who went before are, jointly with him, its creator.

Putting It Up to the School Authorities

By Osbourne McConathy

(Excerpt from a paper read before the National Supervisors' Conference)

THE growing sentiment in favor of music on the part of the public and of school authorities, naturally lays increasing stress upon the place that music occupies in the curriculum with respect to its relationship with the other school subjects. Time was, and not so long ago, that the school superintendent washed his hands of all responsibility for the music in his schools by disclaiming any musical knowledge and stating that all matters musical were placed in charge of his music supervisor.

With the enormous growth of interest in music in the schools and the widening of its spheres of influence by the marked improvements in the older lines of musical activities and by the more recent developments in Music Appreciation and in all fields of Instrumental Music, the school superintendent is brought face to face with the indisputable values of music in education and may no longer delegate responsibility for the administration of his music department. His present concern involves not only the securing of acceptable musical results but especially calls for the fulfillment of the larger aims and objects for which music is given a place in the schools.

Art as an Investment

By Otto H. Kahn

[From an Address Made Before the American Federation of Art]

IT is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and remunerative forms of wealth which it is given to mortal man to possess. I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value to those which I derived from the investment of hearing, in my early youth, let us say, "Tristan and Isolde," or seeing Botticelli's "Primavera." Moreover, the dividends which we receive from the appreciation of beauty and the cultivation of art are wholly "tax-exempt." No surtaxes can diminish them, no Bolshevik can take them away from us.

"A singer may honestly prefer his local pronunciation to the accepted standard, but he must renounce his personal taste and brave the ridicule of his home town if he is ambitious of more than a local success. He may shorten the term of his apprenticeship by months, perhaps by years, if he will try to use his organism in speech as he aims to do in song."—*May Laird Brown.*

Margaret Anderton's Confab Corner

THIS Is the Month When There Is Real Rhythm In the Air — More About Our National Anthems and the Men Who Wrote Them

THE MONTH'S MESSAGE

"Ha! Ha! Keep Time! How sour sweet music is
When time is broke, and no proportion kept;
So is it in the music of men's souls."
From Richard II—Shakespeare.

WITH much of our music in the out-of-doors this August month, it is especially essential that we should bend our thoughts toward *Rhythm*. The kindly breezes, lapping waves, mellow moonbeams, and smiling old sun are quite forgiving toward the warblers who do not *always* sing the tune quite right, or wander blithely from true pitch; but, for successful outdoor music of any kind, the above Shakespearian admonition is *timely*—in more senses than one. We *must keep time.* (Next month, I will give you a Helpful Hint toward the 2 against 3 which bothers so many pianists, and as per S. O. S. call from our readers.

We have news from both boys' and girls' camps of plans for pageants, folk-dancing, and various other forms of music-doings.

Rhythm is, of course, the elemental of music-making. In all primitive races and nations we find the beating of drums, tom-toms, gourd-rattling and so forth, have *preceded* the melody-making of that nation.

It is the crude form which seems to go with the nude form, and as man clothed himself in sheepskins or grasses, we find the dreamy part of him seemed to wake up, and call for *melody,* and so we find him discarding the percussive, and finding a song in the grasses, and coaxing one out of the reeds, as he blew upon first one, and then several bound together.

To a good many people, rhythm seems to be exclusively associated with the present craze for jazz, or rag-time, which is practically one and the same *Umpety-ump* thing. As a matter of fact, while one cannot get any decent jazz effects unless one keeps good, highly accurate time, it is always the *same, deadly monotonous kind* of time, while rhythm is of an infinite and deliciously intriguing *variety* of pulsation-effects, which fascinates one to disentangle as greatly as they do to listen to, or execute. All the colors of the rainbow are in rhythm and the pot of gold is at the end, and you span the complete arch of the firmament first, to reach it, whereas jazz is just one blare of yellow all the time.

It only takes a one-track music-mind to play it, that is as far as its rhythm goes anyhow, and—who wants a one-track brain?

* * *

JAZZ is a return to the elemental, and that is the chief reason why a preponderance of it in the musical life is not good, although a little of it does no harm, in fact shakes some people out of a rut. Shortly after the world war ended, a woman came to my studio in considerable distress about her music, because while she had been a fine pianist and a player of the best type of classic music, she had "lost her taste for everything but 'drumming cheap jazz,'" as she put it. Said she, What *was* to be done about it? and what was the cause?

The cause was easy enough to tell her, and the remedy? Well, it took effect, and she came out all right, with due music care and tending, and what is more, is playing better than she ever did before, so she states. It took time, of course. To those of us who have belief in the future of *good* music production from America, it is rather exasperating to have the world at large *fed so freely* with the *least* worthy sort, lest both producer and listener get the habit of thought that only jazz is distinctively American music, just as one might be told that all Americans chew gum!

However, maybe if we do not do quite so much breaking of the time in our choice melodies, we will keep a better proportion, and the music in men's souls may grow better instead of worse.

* * *

SO many inquiries have come as to where Francis Scott Key was educated, that we think it will be of interest to our readers to see this picture of some of the buildings and grounds of "The Old Seminary on the Hill," situated just outside Alexandria, Va. Dear to the heart, not only of Key, who was educated here, but also of many other of the notables who claim this as their Alma Mater, is the Virginia Theological Seminary.

During the Revolutionary war, things fell into very bad shape, and Francis Scott Key, along with several others, expended both energies and money, to build it up. The late Bishops, Phillips Brooks, and Henry Codman Potter took their training there. This year a strong effort is on foot to make a banner year of 1924, and increase the present altogether inadequate endowment fund, until it shall reach a sum enabling better salaries to be paid to the earnest students and professors who for years past have quietly and silently sacrificed the material comfort of themselves and families in the cause of that higher education and idealism which is the bone and sinew of America's future.

Our MUSICIAN magazine is in their library. There is a fine organ and a healthily growing music life, for in addition to the Seminary, there is also the High School, from which are

Campus of Virginia Theological Seminary, in Alexandria, Va. It was here that Francis Scott Key received his education.

drawn the choristers for the religious services.

Our author of the words of the "Star-Spangled Banner," graduated there, and became a lawyer, as we told you last month.

Overlooking the beautiful white buildings of the United States Government, with the towering height of the famous Washington Monument on one side, the Arlington Cemetery, where many of our noble soldiers lie sleeping within walking distance, and the favorite home of George Washington, at Mt. Vernon, also close at hand, it is an ideal spot for the future great men of the country to be developed.

The MUSICIAN wishes all success to the present effort toward increasing the endowment, and with it, still greater power as an educational and musical force.

August Birthdays of Musicians

AMBROISE THOMAS	Aug. 5, 1811
GLAZOUNOW	Aug. 10, 1865
WILLIAM T. BEST	Aug. 13, 1826
BENJAMIN T. GODARD	Aug. 18, 1849
CHRISTINE NILSSON	Aug. 20, 1843
MORITZ MOSZKOWSKI	Aug. 23, 1854
NAPRAVNIK	Aug. 24, 1838
SIR WALTER MACFARREN	Aug. 28, 1826
FELIX MOTTL	Aug. 29, 1856

Editor's Note.—Will our readers send us the birthday months of some of our American music composers; those who have already attained fame. We would like to give you more of such. We won't print the year they were born—just the month.

Our National Anthems

Something About the Men Who Wrote the Music and Words

MUSIC, that link of gold, binding together old worlds and new worlds, and still undiscovered worlds! What a wonderful power and prospect this holds out! Last month I told you of the music-composer and the word-author of our "Star-Spangled Banner."

Now, what of "Yankee Doodle"? This is generally conceded to be the first American National air.

Where and whence came *this* tune to us?

There are lengthy and bewildering statements regarding this, but traced to the source of authenticity, and of authorities who have done our delving for us, we find that, while the words and the music adapted thereto, were the product of the Revolutionary War and "sort of growed," this *music* (for "Yankee Doodle") also came from England, sung all over the mother country some 125 years before the American Revolution. It has been traced back authentically to the time of Oliver Cromwell. The original words, which ran somewhat thus—

Nankey doodul came to town, riding on a pony,
With a feather in his hat, upon a macaroni.

were the offshoot of a Puritan or "Roundhead" (so named because they bobbed their hair!—wearing it cut round and short) and who in this doggerel verse mocked at the long ringlets worn by the Cavalier royalists of the pleasure-loving and unfortunate Charles the First, that English King who lived pretty wildly, but, at any rate, knew how to die bravely.

Music of "My Country, 'Tis of Thee"

The universality of the knowledge of this melody by so very many nations of the world is truly remarkable.

The noble simplicity of the tune, the ease with which it can be unitedly sung and learned, even by the non-musical, the comfortable vocal range within which it lies, and the square, steady, unswerving pulse of the *rhythm* in which it is cast, all have undoubtedly combined to influence the adopting of this melody, and the adapting of the tune to the great variety of words which have been written for this one melody, by so many different nations. In Germany, the *words* "Heil dir im Siegerkranz" (Hail to thee in the Conqueror's wreath), originally written first in 1790 by one *Heinrich Harreis* for the birthday of King Christian of *Denmark*, passed into Berlin in 1793.

Here the words were cast into their present form by B. G. Schumacher, and were sung to the melody to which we in America sing "My Country." It is not generally known, perhaps, that this melody is equally well loved and known in France, as in Prussia, in Denmark, and in Sweden, and the melody has been set to national song-words by those countries, as well as by England, and by America.

For years it was also the State melody of Russia. While the chief *patriotic* song of Germany is "Die wacht am Rhein," the National Hymn (until the world war) was this same melody of royal simplicity and uplift. So great a hold had the melody of this national hymn upon German affections, that the centenary of its publication and introduction into the fatherland was celebrated throughout the German Empire in 1893 with enthusiastic demonstration.

To the British this greatly simple melody is indissolubly linked to the words "God Save the Queen" (as it was sung at the beginning of 1837 and the Victorian reign) and has continued with the same steady tread and simple unchanging words, merely substituting *King* for Queen, ever since.

It is the unfailing refuge of the British subject, in moments of sublimest heights of feeling and endeavor, as in the hour of greatest depths. It has nerved many a man to stand to receive death, and accept adversity, as well as surge with exultation and exaltation.

In America, the words "My Country, 'Tis of Thee," set to this *same melody,* were written by a Harvard student and classmate of Oliver Wendell Holmes, who, describing the author of those lofty lines, wrote—

"And there's a fine youngster of excellent pith,
Fate tried to conceal him by naming him Smith."

* * *

IT is rather a curious *coincidence* (do you not think?) that the *English musician* who composed the *melody* of "The Star-Spangled Banner" *words* of the American, and the American author of the *words* "My Country" sung to the melody usually attributed to the English musician, Henry Carey, should both have borne the name of SMITH! And by a still further odd coincidence, the first name of one was John and that of the other was Sam, and, furthermore, the nationality of each Smith tallies up with the first name humorously applied to each country! Destiny must have been in merry mood!

Who Is the Real Composer of This Wide-World Tune?

The music of this great song of "My Country," of "Heil dir," of "God save," and divers other words, is generally attributed to Henry Carey, and to have been composed in 1715, by this English musician, who wrote other well beloved tunes.

Beethoven introduced the same simple melody into his "Battle Symphony" and Weber used it, in about four of his compositions.

Others trace the simple rugged familiar tune, however, far down into the centuries, and from country to country. Even to the Egyptians and to Asia, some say remnants of this melody can be recognizably traced, and on through to the Huns, Norse, English, Teutons, Americans. Whether it be, as some say, "the product of no time and no man," or whether it originated with this one man, even Henry Carey's body has been "mouldering in the grave" long enough for many other claimants to have also gone "marching on," and joined many another great soul whose heart responds to the call of patriotism.

Suffice it to say that this great tune, great because so simple, is one of the most potent anthems in existence. It starts, as it ends, on the *Key-note.* It is merely the *word* on that key-note which is different.

In Germany the first word they sing is *"Hail,"* in America they sing *"My,"* in England they sing *"God"* for their first word. Some of us have a dream and a hope that with so many nations knowing and loving this old melody, for, according to a "music-memory test" made away back in 1893, no less than twenty-seven different nations recognized this same tune as "belonging" to each; twenty-seven representatives of these respective nations found themselves able to sing through this identical melody by heart; is it, then, *just* a dream that this universally known *melody* may, with perhaps *new words,* become that music link of gold binding together for all time all the nations which have been tried by the fires of suffering and battle? Tune up! Tune up! all ye nations of the world; get the great unselfish International pitch, join in our world concert.

No one ahead of the other, just all starting together on the same keynote. Let Music be the leader, if leader we must have.

As for words to this age-old melody, which maybe does go farther back than Henry Carey, and maybe does go back originally to the Egyptians, what matter? Both bodies are dust now, both souls back to their Maker. What new words shall we have to this well-known tune now 1924 is making history?

Confab Corner leaves this to the suggestion of the ever-growing thousands of our MUSICIAN readers.

Write us some words, some of you. Will you?

This tune *starts* on the *key-note;* eight times in the melody does the key-note recur, and the tune *ends with the key-note.*

Would it not be more beautiful and more ideal if we did away with the selfish word of "My" altogether, and why not, in 1924, link indissolubly the "God" with our melody key-note, and aur divine healing art of Music for all the world, says

MARGARET ANDERTON.

When Liszt Was Young

Courtesy Ampico

Franz Liszt at the Beginning of His Professional Career

THIS rarely seen picture of Franz Liszt (for we are mostly accustomed to seeing the face of him as a strong old man with a superbundance of hair, and a plenitude of warts) is the way he looked when a youth still in his teens. It was about the time of his first triumphs as a wonder pianist, sweeping all before him in Paris, and with a pressing necessity to earn, in order to support his mother, to whom he was ever a tender and devotedly generous son. The following quotations, one said by him, the other about him, are rather interesting in the connective thoughts.

Franz Liszt himself said—

"Genius is the agency by which the supernatural is revealed to man."

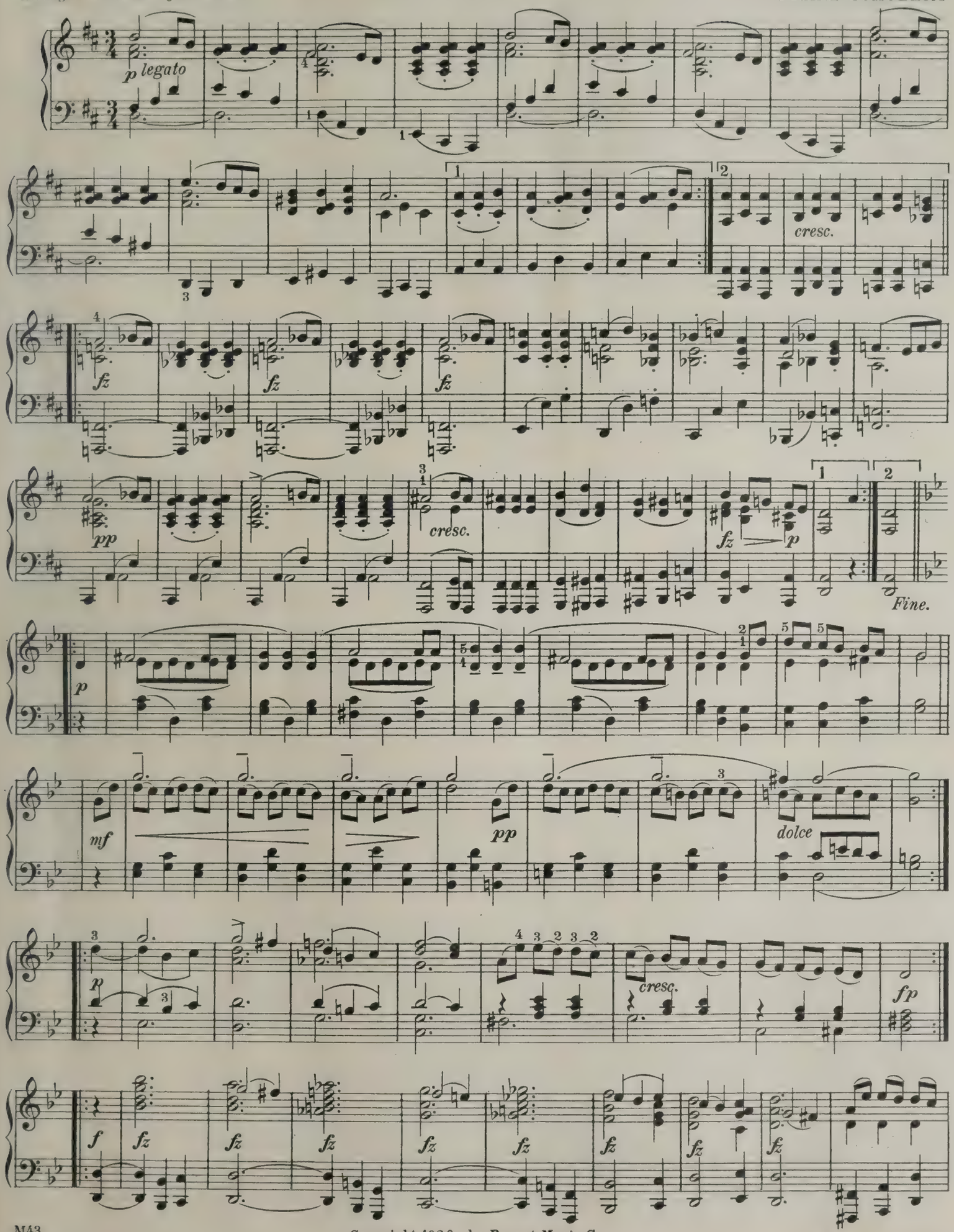
Heine said *of* Liszt—

"Franz Liszt's playing often seems to me like a melodious agony of the spectre-world."

Barn Dance in Zelez

Arranged and Edited by N. deVore

FRANZ SCHUBERT



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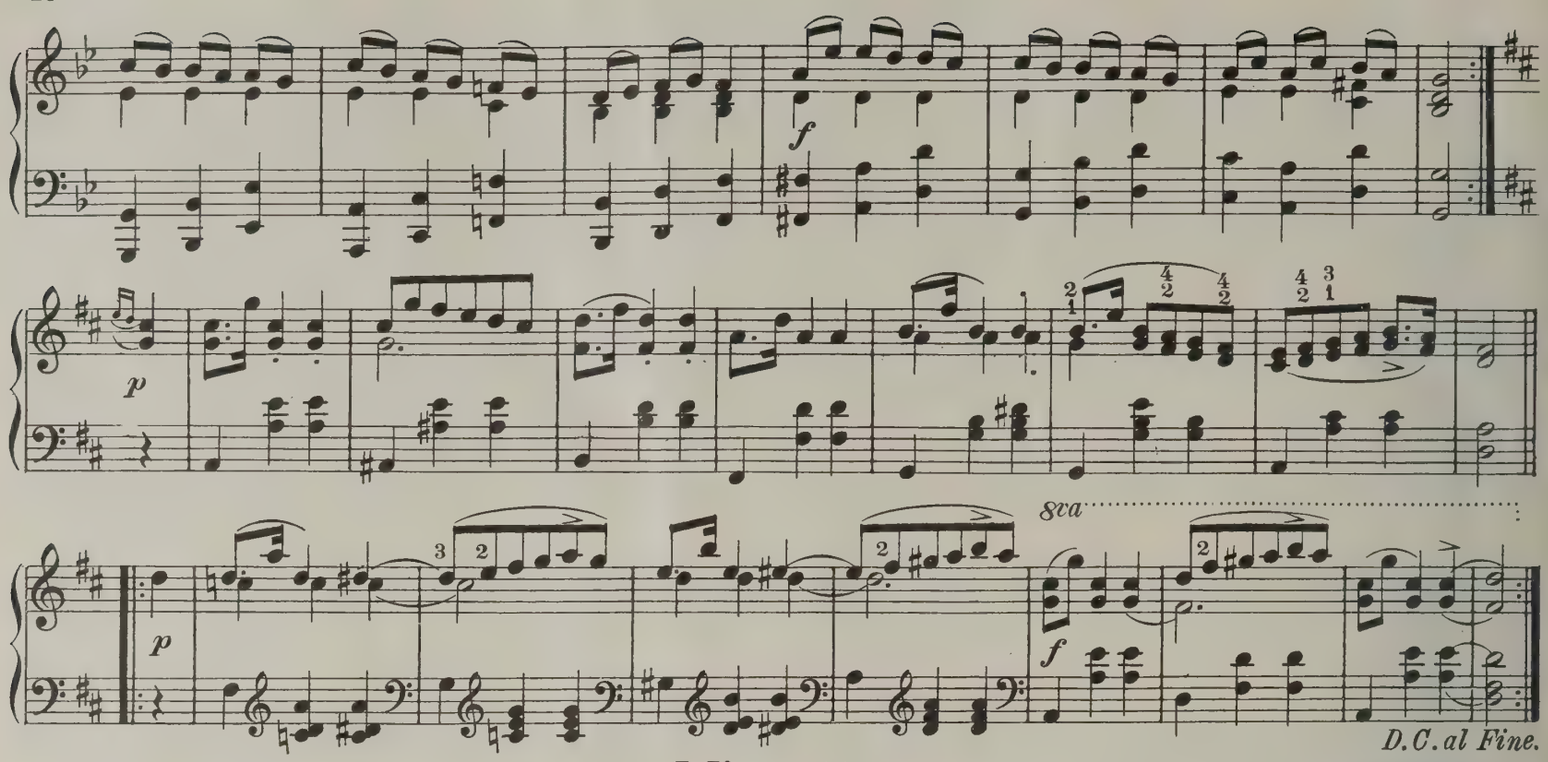
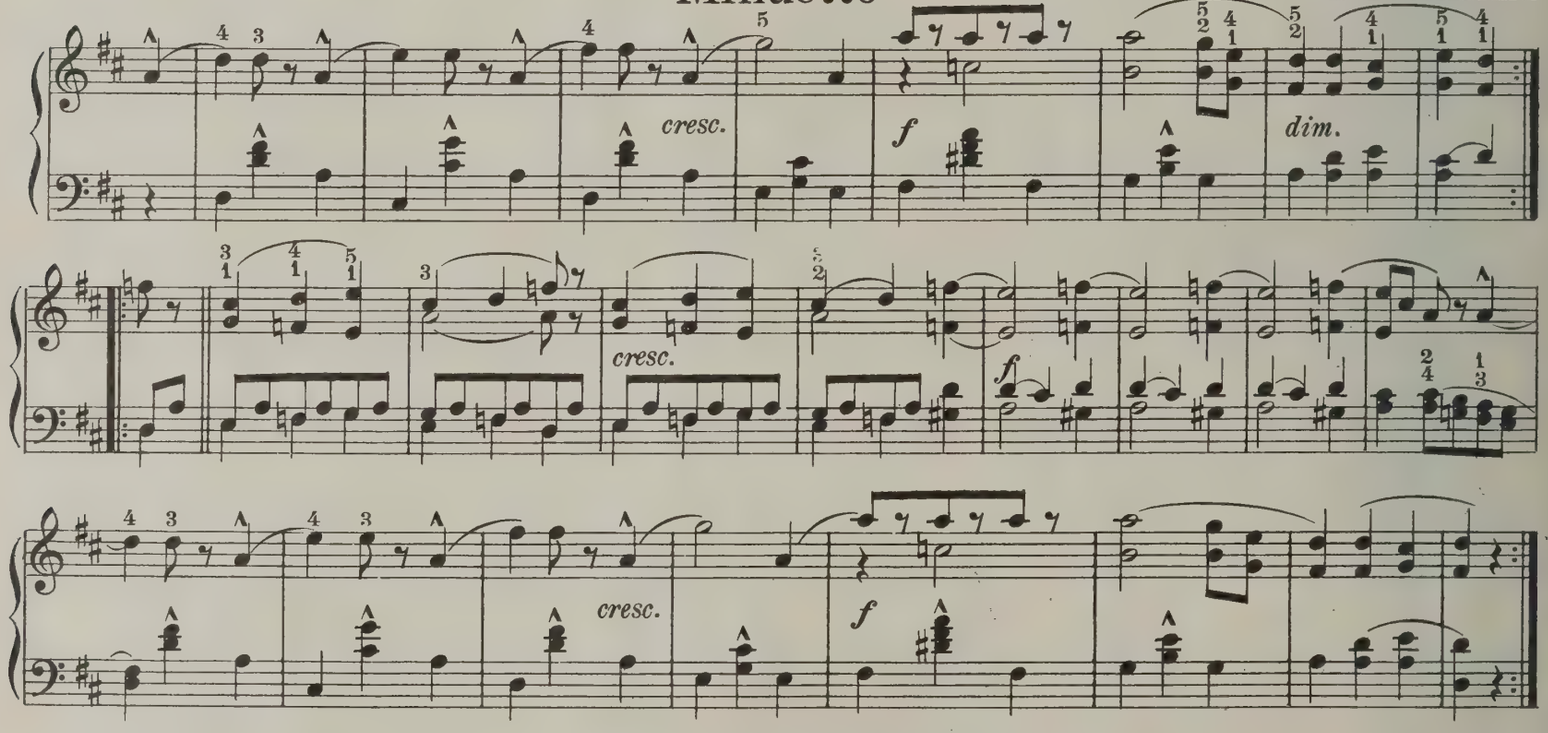


D.C. al Fine.

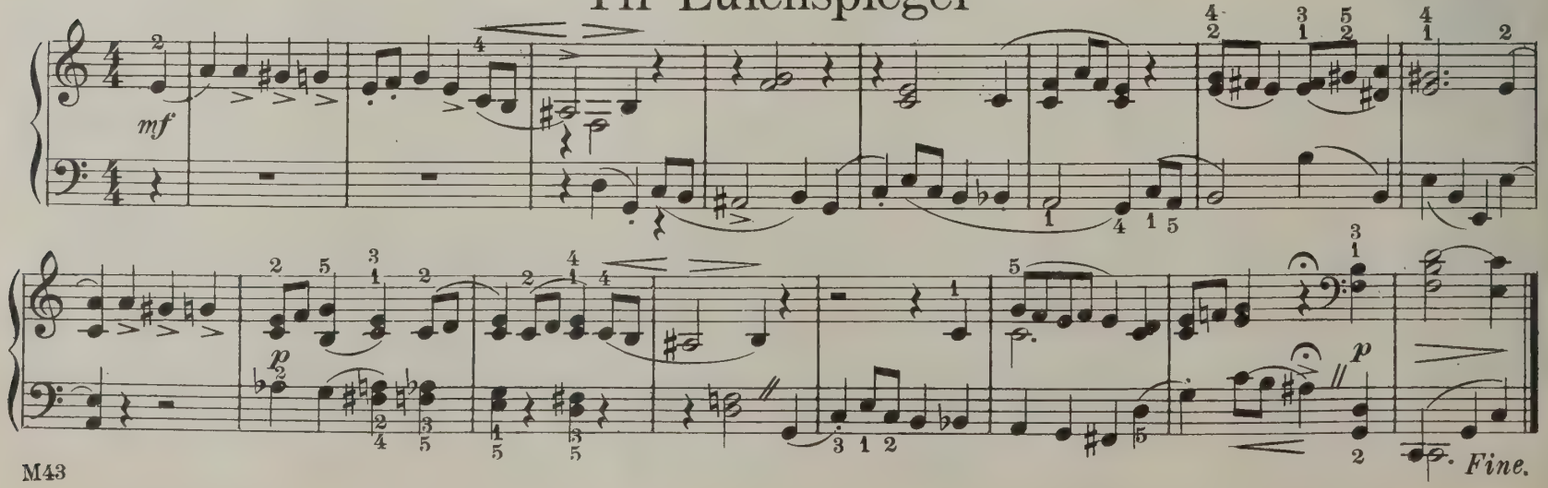
Minuetto

L. BOCCHERINI



Til Eulenspiegel

TH. GRAY



Fine.

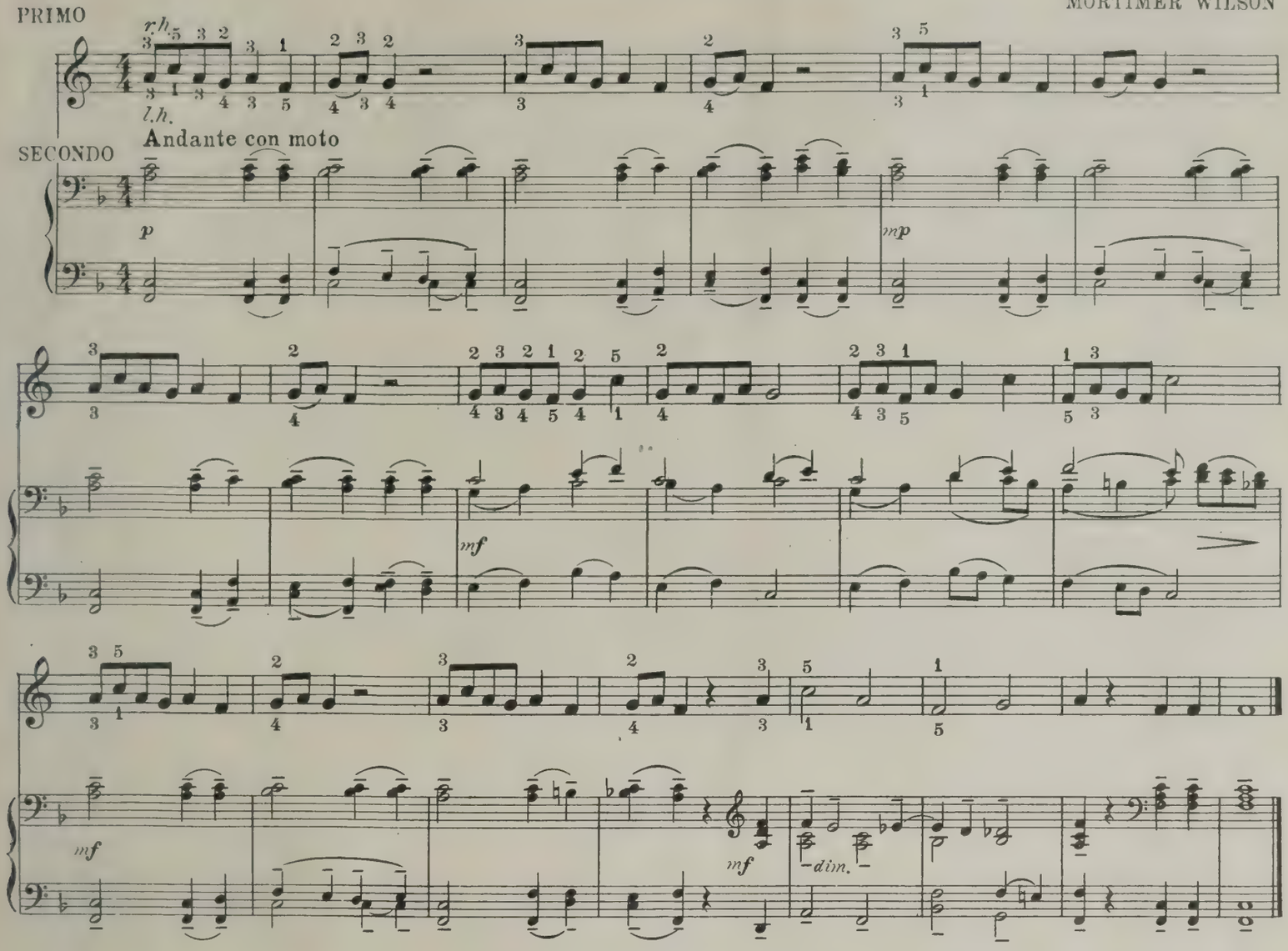
A Song of Evening

MORTIMER WILSON

PRIMO

SECONDO

Andante con moto



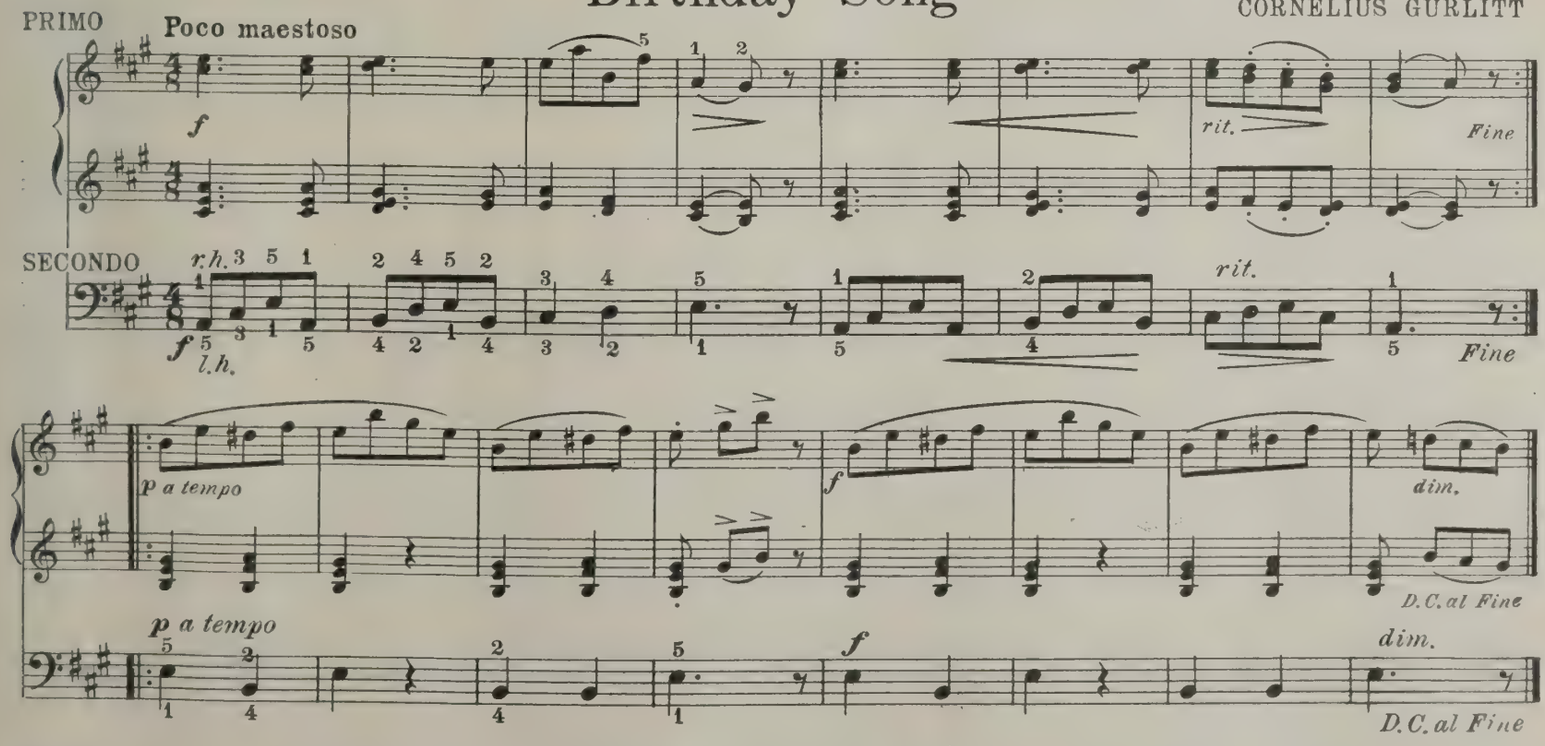
Birthday Song

CORNELIUS GURLITT

PRIMO

Poco maestoso

SECONDO



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Dedication

WOLFGANG MÜLLER

ROBERT FRANZ Op.14, No.1

Andante espressivo

O praise me not for songs I'm sing - ing To thee a - lone all praise is due. They are not
There by thy love - lit eyes il - lu - mined, I did but read them in thy soul, Each word now

mine — I'm on - ly giv - ing of that which e - ver has been thine.

on — my heart —

Knowst thou not that — which is — thine own? — Knows thou not that — which is — thine own? —

A Shepherd In Love

Editih Tillotson

OLD FRENCH SONG
Arranged by J.B.WECKERLIN

Andantino

I know some-one sigh - ing, for you, Oft in sec - ret he'll ex - press it,
All love's pang's and tor - ment's are mine All it's joy and fear I'm feel - ing,
Love, Li - sette you con - not ig - nore For you call'd it in - to be - ing;

'Tis a shep-herd ten - der and true, One who dares not con - fess it. To des-cribe such a swain as he,
Grim des-pair and rap - ture di - vine Each my des - ti - ny seal - ing. So Li-sette when these vows I make,
Since it nev - er dwelt here be - fore Can you pass it un - see - ing? Love that is of your - self a part,

With such woes a - larm - ing, One would find it need-ful to be Skill-ful as you are charm - ing!
Will you not be - lieve them? As a god-dess in-cense might take, Deign to ac-cept, be - lieve them!
Made to please you on - ly, Could you drive it out of your heart? Leave it for-lorn and lone - ly?

Two Brown Eyes

H.C. ANDERSEN

EDVARD GRIEG

Allegretto con grazia.

pp

Have late dis - co - vered two sweet brown eyes, and in their depths now my whole world lies.

O love - ly vis - ion so sweet and pure with me for e - ver thou' shalt en - dure.

poco rit. *a tempo*

O love - ly vis - ion so sweet and pure, With me for - e - ver thou' shalt en - dure, Thou' shalt en - dure; Thou' shalt en - dure!

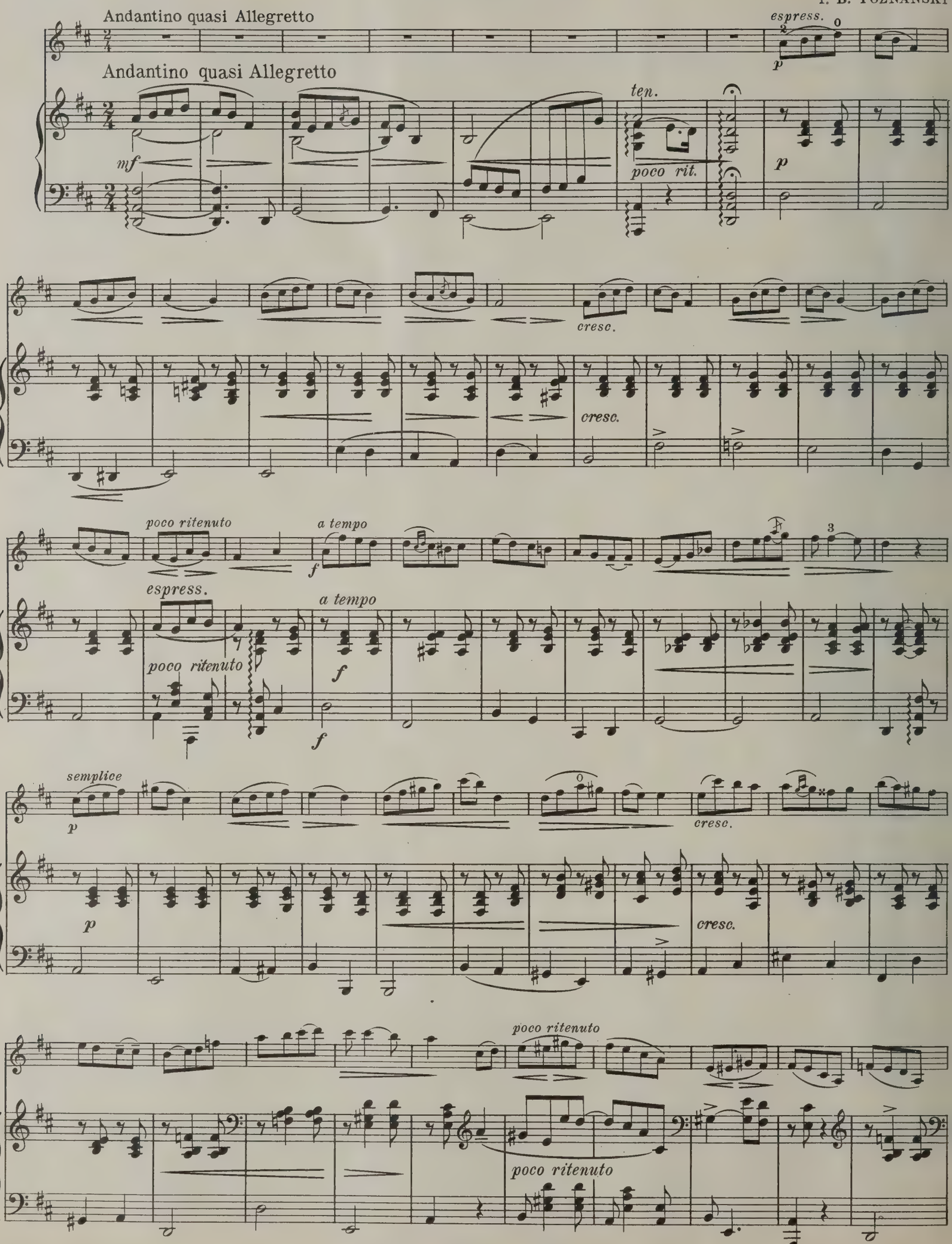
poco rit. *a tempo*

pp

Solitude

VIOLIN and PIANO

I. B. POZNANSKI



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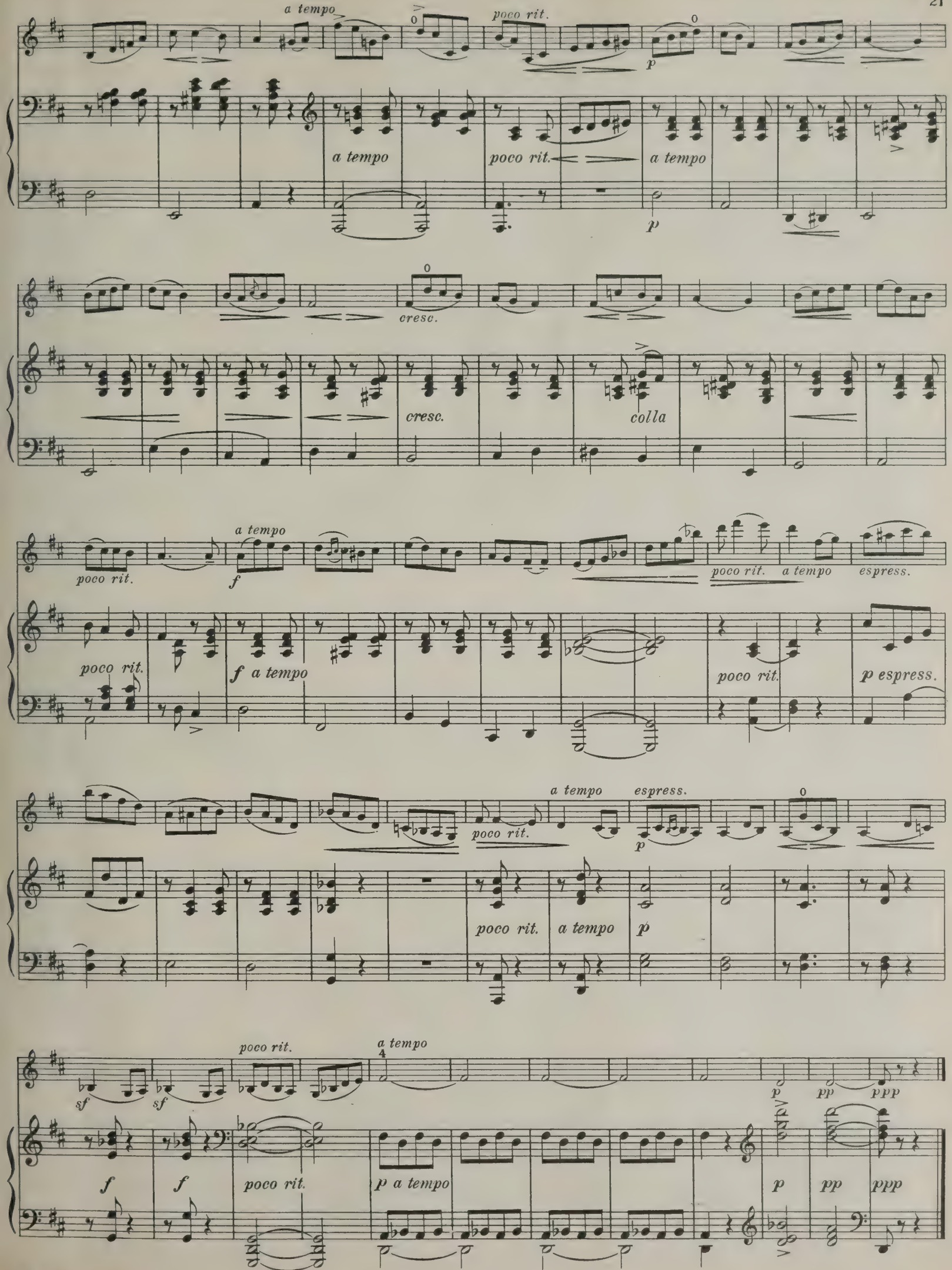
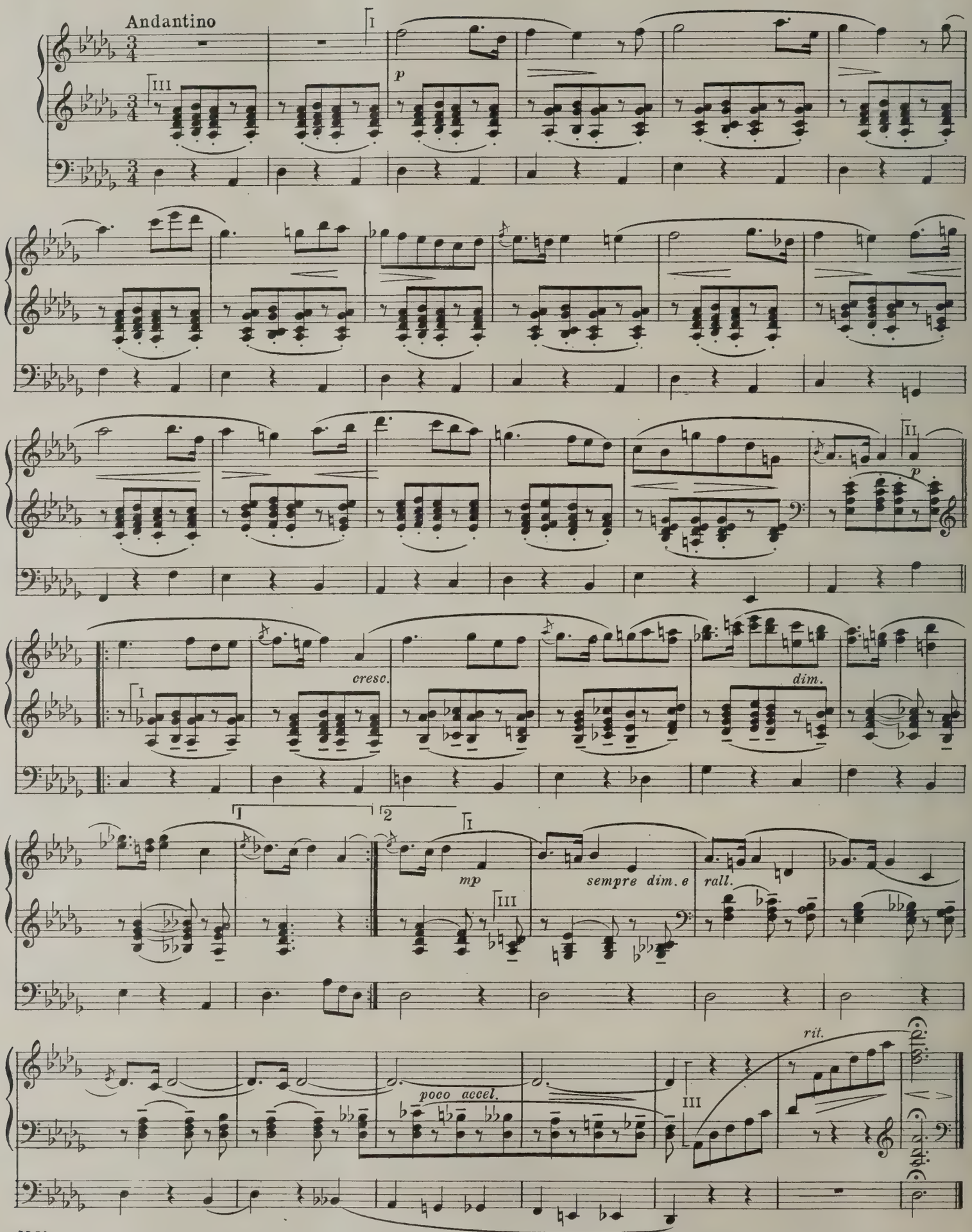

a tempo
poco rit.
p
a tempo
poco rit.
a tempo
p
cresc.
cresc.
colla
poco rit.
a tempo
f
poco rit.
a tempo
espress.
poco rit.
f a tempo
poco rit.
p espress.
a tempo
espress.
p
poco rit.
poco rit.
a tempo
p
poco rit.
a tempo
4
sf
sf
p
pp
ppp
f
f
poco rit.
p a tempo
p
pp
ppp

Offertory

PIPE ORGAN

TH. SALOMÉ



Don't Rely Too Much on Your Finger-Tips

A Thorough Knowledge of Harmony is Indispensable to the Pianist— Reflex-Memorization is Only Temporary

By ARTHUR OLAF ANDERSEN

THIS subject of harmony for the piano student has been talked over and debated in these columns so frequently that it would seem an imposition on our part again to touch upon the matter if we did not have some worth while suggestions to offer. We feel certain that we have, and these suggestions, if not altogether new, are, at least presented in a new way.

To begin with, a piano student who does not have a definite knowledge of harmony is not a musician any more than a mechanical piano player is a musician. He may have a remarkably fine adaptability for performance and be able to play every note of a composition just as written, but so can the various brands of popular electrically propelled pianos. The young student may learn to pedal according to directions, he may also follow *tempi* and dynamic indications with a certain amount of intelligence and feeling, but it is here that this versatility ends. To this point any piano teacher will carry him, but beyond this point he will never go unless he begins a very serious self scrutiny and analysis. What is wrong? People seem very much pleased with his finger dexterity. He has memorized several piano compositions that always take well with audiences—war-horses, as it were—but there is that indefinable something lacking. The student knows it; the teacher knows it, friends sense it, but none stops to analyze or diagnose his case. He becomes discouraged. The piano pieces he had learned from memory and had dashed off in pompous style begin to desert him. He finds himself stumbling through them, often breaking down altogether over a simple bit of passage work that had never before caused him the least bit of trouble. Then sets in a period of utter despondency. Nothing seems to go right. He cannot play a page of anything he formerly had at his finger-tips ready for instant performance. This last sentence is the clew to all his troubles. He had everything at his finger-tips and his finger tips are not the seat of his intelligence. He was depending entirely upon them to do everything; interpret, express, memorize and retain it all! He thought that if he started them on a composition they would automatically go through with it to the end because he had made those finger-tips work hard in practice, going over and over all the difficult places, and relying upon the natural urge and sequence of the melody, or good luck, to carry him over the easy spots, mostly the latter.

* * *

THIS reflex-memorization was only temporary. It could not be otherwise. When the fingers had been taxed to their limit they began to give under the strain. The first few compositions imposed upon their muscular reflex remained for a while. When newer duties were brought to bear upon them, confusion of muscular action caused them to respond less and less to accuracy of deportment until at length they refused to respond except in final, spasmodic gasps.

What is all this about? Simple enough, if one will only stop to consider how futile it is to become a pianist of even modest attainments without a proper technical equipment for the work at hand. Do not expect the digital muscles and their willingness to reflex to make a person a pianist. The technical equipment should include a thorough training in harmony and harmonic analysis. The conscientious teacher of piano will see to it that the pupil does not neglect this side of his education. It is fully as important as his pianistic training and should progress hand in glove with it.

The teacher who fails to instil into his pupil the absolute necessity for the study of harmony is not alone dishonest to the student, but is not paving the way for his own success. He will not turn out from his studio the finished product of pianism.

The teacher who fails to instil into his pupil the absolute necessity for this work is not alone dishonest to the student but is not paving the way for success in his own line of work. He will not turn out from his studio the finished product of pianism. His pupils will reflect discredit upon him as a teacher the moment they learn wherein they have not been properly trained and he will soon find himself a back number. We are talking plainly and sincerely, but it is necessary, for only a solid punch or two, straight from the shoulder, will jar the smug and self-satisfied padagog into fighting attitude and action. Maybe he does not understand harmony himself! If not, he'd better spend a few hours each evening getting into form for questions some of the pupils who have gained a certain knowledge of the subject may unexpectedly put to him during a lesson period. It is rather humiliating for a teacher to be obliged to confess ignorance of the subject he is supposed to be teaching.

* * *

AS an example of the reliability of harmonic memorization I wish to state an instance that came to my attention only a short while ago. A young composer-pianist was visiting at a country home. There was no piano within miles. His friends realized this when they invited him and he was elated at the thought of not touching an instrument for a whole month. He needed rest—needed it badly—and his physician had ordered complete abstinence from practice for this period. In fact he had told this young man to get out in the wilds for a while and "forget it."

The young man obeyed, that is, he did what was expected of him for the first three weeks and six days of his visit. Then a telegram was brought to him requiring his services at a very important concert at which he was to play two groups of piano pieces, several of which he had not even seen or played in months. It was too important an opportunity for him to turn down but he felt that he would like to have had a little more time to prepare himself. One would think that under the circumstances he would have dashed madly back to town and his piano for the two days which intervened between the receipt of the message and the concert. He did nothing of the sort. He did not even lose sleep, for he put two dark curtains over his sleeping-room windows to keep out the light and spent two extra hours, from 8 to 10, in bed both mornings, practicing mentally from his harmonic retention of the pieces he was to perform. He did not have a single copy with him of the music he was to play so he was obliged to rely entirely upon his harmonic knowledge of the pieces. He returned to town the day of the recital and spent a couple of hours at his piano and the concert was a great success. Today this young man is a well-known composer and his pianistic ability is widely appreciated and respected.

Many such instances could be quoted proving the absolute necessity for harmonic and form memorization, but young pianists must live and learn—older ones, too. In our next article we will discuss the best methods of studying harmony in order to make it applicable to key-board uses.

Australian Musicians Want to Correspond with American Musicians

To the Editor of THE MUSICIAN:

Will you kindly publish this epistle in your good paper? I am very anxious to correspond with readers of your paper. My family and I are musicians and I think it would be a great idea to correspond regularly with Americans.

Music, newspapers and knowledge could be exchanged to advantage.

I have a few friends of both sex, also children, all musicians, and interesting writers, who would be delighted to correspond with you.

Please explain all about yourselves when writing. With best wishes to all.

Yours truly,
F. Corben,
347 Abercrombie St., Redfern, Sydney.
N. S. W., Australia.

A Critic's Opinion of Opera in New York

(W. J. Henderson in *The American Mercury*)

The opera of today is in a sorry state, indeed, and the opera going public of New York is in a condition to excite pity. If Wagner's greatest works had to come newly before this public as novelties and ask for favor, they would be incontinently damned by a Society which at this hour secretly abhors them and usually gives away its subscription tickets on the evenings of their performances.

A Treasure House of Negro Music

By W. W. Pangburn

NEGRO music means to many people only the Negro spirituals and plantation songs which have grown out of the life of the race and which, with Indian themes, form most of America's folk-music. The wealth of music that has been written during the past fifteen years by modern Negro composers is not appreciated to its fullest. This music is both sacred and secular. Some of it is based on the spirituals, while some of it is in no way expressive of racial feeling or idiom. It has an originality and melodic content that make it a distinct contribution to musical art.

Up to this time no complete and satisfactory compendium of Negro music has been made. But now Community Service has prepared a bulletin, "Music Composed by Negroes," which should prove enlightening both to Americans in general who may be unacquainted with the treasures contained in the storehouse of Negro music and to colored groups which may not be familiar with all of the music that their race has produced. This bulletin lists the works of some of the foremost Negro composers—Harry T. Burleigh, S. Coleridge-Taylor, Will Marion Cook, R. Nathaniel Dett, Carl R. Diton, J. Rosamond Johnson and Clarence Cameron White. It tells by whom each composition is published and for what voices or instruments each is arranged.

Programs of Negro music which have been presented are given, and will serve as guides in the modeling of other such programs. These programs are becoming increasingly popular, mainly due to the activities of colored groups operating locally under Community Service. A "Festival of Negro Music" was presented in New Haven, Conn., by a community chorus with a visiting soloist. In Augusta, Ga., music by Negro composers made up a large part of a program featured in a May Festival. During the past eight years more and more church choirs have been giving over services to sacred compositions of egro composers for vocal solo, chorus, pipe organ and violin. Many of the women's clubs have devoted a few minutes of certain sessions to the performance of religious compositions by Negro composers, especially the simpler choral works.

Groups interested in taking up the study and performance of Negro spirituals will find helpful the list of the best existing collections of the spirituals and the bibliography on the history of these songs which the Community Service bulletin contains. White groups can perform the spirituals acceptably if they will sing them naturally and without any attempt to imitate the spontaneous performance of such music which colored people give.

When Singers Worry About the Larynx

Singing is a matter entirely of two highly conscious proceedings—breathing and diction, says H. J. Kimbell in the London *Musical Times*. The position of the larynx is dictated by the respiratory action. Respiration is not controlled by any placing of the larynx, and so, since singing depends on breathing and the appropriate reserve and control of the air in the lungs, why worry about the larynx? It is always difficult to express what exactly is the point of mental concentration in the act of singing, and that is why no amount of writing about singing can ever be more than ancillary to practical instruction. After all, the essence of singing-teaching is to work for the right tone from the pupil to such a degree that the pupil acquires confidently the sense in his body of the conditions which have propagated this tone. The secondary function of the master is to detect when the tone is wrong, and the cause, and to correct it. All this can quite confidently be done without either party having a notion of laryngology.

In music I cannot see any *superiority*, from the purely esthetic viewpoint, of a so-called modern work over one of those wonderful melodies of Gregorian chant, save that there are very few modern melodies, taken in themselves, that could stand the test of the comparison. Our art is *different*. That is all.—*Ernest Bloch.*

Music should receive more consideration than it has in the past because of its sociological importance. It is centripetal force that binds families and human societies closer together. There are certain other forms of recreation and amusement that might be termed centrifugal forces, because they tend to cause a disintegration of family and social ties.—*W. Otto Miessner.*

Two Kinds of Teachers

By Will Earhart

From an Address Delivered Before the Supervisors' National Conference

TEACHERS, and, indeed, all humanity, might be divided into two classes. The one class, by the very nature of its being, is impelled to think and operate on what, in technical terms, would be defined as the plane of efficient causes and proximate or immediate ends; the other class, for the same reason of being "built that way," is impelled to think and operate on the plane of absolute or ultimate causes and ultimate ends. The one class sees, and wishes immediately to take, the next step; the other class is disposed to try to forecast the goal of the entire journey before moving decisively as far. The characteristic slogan of the one class is "Let's go"; the characteristic slogan of the other class is "Let's See." The one class characteristically seeks efficiency; the other characteristically seeks wisdom. The characteristic defect of the one class is likely to be shortsightedness; the characteristic defect of the other class is likely to be vagueness. The one class is likely to produce men of the hour, captains of industry, "go-getters"; the other class is likely to produce prophets and reformers.

"A good music school gives an admirable training for eye, ear and hand, and imparts an accurate and faithful use of the senses. It is through a training of the senses to a high degree that the human race has attained all its most valuable knowledge including the applied sciences of the last 100 years"—*President-Emeritus Eliot of Harvard University.*

TO PARENTS AND GUARDIANS

The crucial years in the music study and trainings, are the years from 8 to 18 for both sexes, with especial focus between 12 and 16.

PRIVATE SCHOOL DATA SUPPLIED

We investigate, and are glad to supply to *parents and guardians* seeking the right school for their Girls or Boys this autumn, *information* as to the kind of Music Instruction given, the names and background of training of the piano and other music instructors engaged in this work at the school, and the co-operative attitude of the *School Principal* toward time-allotments for practising, credits for Music, and their practical sympathetic efforts toward Music study among both the boarding and the day students under their care.

THE MUSICIAN has developed a highly specialized way of securing verified information.

This is now at your service.

Write fully your problem, inclose stamped and addressed envelope for reply to DIRECTOR OF PRIVATE SCHOOL DATA, Dpt. C.C.

No telephone information given. THE MUSICIAN. New York City, N. Y.

The Music Supervisor

By Edward B. Birge

From an Address Delivered Before the Supervisors' National Conference

IF we look about for the counterpart of the individual whom we call the supervisor of music we shall look in vain. His profession is in the making, shaping itself year by year, as he adapts himself to the unfolding possibilities of music education. He is, in fact, many persons in one, and yet he is no jack of all trades. He may not be a great conductor or pianist, but he must be able if needs be to conduct chorus and orchestra and play an accompaniment; he must understand instruments separately and in combination, even if he is not himself a finished player; he may not be a great community song leader, but he must cultivate an appreciation of the heart interest of the common songs of the people, such as will be infectious if he leads them. He is at heart a teacher, with everything that that great word signifies. Let him take for his inspiration model and guide, Lowell Mason, who was all of these things, and whom time has revealed as the greatest musical figure of his generation.

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601 Carnegie Hall, New York

Harriette Brower's Page for Pianists—

THE FALLACY of Attempting to Acquire an Adequate Technic by the Exclusive Use of Pieces and the Neglect of Mechanical Preparation—Bach as Pianist's Material

Pure Technic Versus Piece Technic

THE piano teaching profession may be divided into two opposing camps, the one standing for and teaching pure technic outside of pieces, the other composed of those who believe technic can be sufficiently taught by means of études and pieces. Perhaps we should mention a third division, containing those who teach no technic at all.

"But," I hear some teachers exclaim, "how is it possible to teach the piano without teaching piano technic? As well try to teach painting before learning how to draw or mix colors." You are right; it *is* impossible, but it is done every day. Recently a young girl came to me who had studied piano six years, yet knew almost nothing of technic of any kind. She was playing Bach's Well Tempered Clavichord and Beethoven's Sonatas.

Let us have a simple definition. By Piece Technic is meant the sort of technic acquired through the playing of études and pieces. Pure Technic is a study of principles outside of pieces, but which, as soon as the student has apprehended these principles, are applied to pieces.

The student who thinks he can get enough technic out of pieces to make him a good player, is vastly mistaken. He may be lulled into indolence by being fed on tunes, but he may wake one day to lament over the precious time wasted.

I call the piece-technic idea a fallacy. That's a good enough name for it. It will never get the student to the top—unless he be abnormally gifted. Teachers who know the truth should rise up and combat the idea. The oft-quoted remark of Kullak is applicable here. "Why talk of expression before the fingers are capable of expression?" The piece-technic teachers try to teach expression without preparation and fail nine times out of ten. The young girl already mentioned is an example. She wished to become a good pianist and a teacher, but had learned absolutely nothing of principles which she could impart to pupils.

Now, what is pure technic, and what will the study of pure technic do for the student?

As has been said, pure technic is technic outside of études or pieces. It is learning the principles of touch, tone production, finger action, hand and arm movements and relaxation. When an artist like Fannie Bloomfield Zeisler declares that "the player should have ten times more technic than is required for the piece," should not this have weight with every student of the piano? Instead of forever grinding at difficult pieces you have not technic enough to play, get right down to pure technic, "which is an art in itself," learn principles, study pieces you can fully master, and play them effectively. Is not this the way of wisdom?

* * *

Pure technic consists in first getting the hand in condition and position on the table; then comes finger action, with each finger alone and in pairs. With the hand in arched position and fingers in shape, we begin to make arm movements for chords and learn several ways and touches for playing them, employing the principles of relaxation.

Our next step is the preparing of hand, arm and fingers, especially the thumb, for scale and arpeggio playing. How can the student expect to play smooth, even, rapid, expressive scales and arpeggios without preparation, spent in acquiring a knowledge of principles? Yet that is what most teachers are doing—giving scales and arpeggios with little or no preparation.

Henry Holden Huss, Noted American Composer and Pianist

Now come octaves, which are prepared just as carefully as other technical forms have been.

With an apt pupil, the pure technic foundation principles can be acquired in a few weeks. Developing these principles to a high state of virtuosity is the work of time and depends on the aim and talent of the student. I fully believe that every student should be started correctly, and then he has something definite to stand on. Beware of the teacher who gives just a smattering of foundation or none at all. Learn the foundation and then you can build whatever you desire above it. "A perfect start is our first and greatest assurance of a perfect finish."

Scale Practice

One of the branches of Pure Technic study is scale playing. It seems to me the whole subject of scale study is apt to be wrongly handled. Pupils often begin to play scales before the hands or rather minds are ready for them.

There are a good many things to be thought of if one wishes to play a good scale. Let's count them up.

First, Condition, especially of arm; whether it is relaxed enough to move freely from the shoulder and carry the hand up and down the keyboard.

Second, Position, hand arched at the knuckles to allow the thumb to pass freely under hand.

Third, Good Finger Action, fingers are to be well rounded and must act with precision.

Fourth, Hand Slanted across the keys, to prevent any jerky movements of hand or thumb.

Fifth, Wrist Loose, for it is called upon to adjust the relation of hands to keys in different parts of the keyboard.

Sixth, Thumb must be trained to pass quickly under the hand and remain there quietly until its turn comes to play.

Seventh, The Hand must also be trained to pass just as quickly over the thumb in the forward scales. For there is a "backward" and a "forward" direction to the scale. In the forward scale the hand is passed over the thumb, while in the backward scale the thumb passes quickly under the hand, which is always held in an arched position.

* * *

These are seven principal points to be learned and continually kept in mind when practising scales. But there are several things to be done before scales are begun. First we train the fingers to make exact up and down movements, first singly, then in pairs and then "through the hand," using all five fingers. Next the thumb comes in for special discipline in learning to reach under the hand and out again; also to act as a pivot to aid in passing the hand over smoothly and evenly.

When these foundational principles have been applied to the thumb, fingers, hands, wrists and arms, some simple "crossing" exercises are practised, for crossing hands over thumb and thumb under hands. These are played four octaves, beginning with left hand two octaves below middle C to two octaves above, then descending with right hand to starting point. This is called *forward* motion, because the hand is constantly moving forward over the thumb. When this can be done smoothly at moderate tempo, the backward form is learned, which means that the right hand begins with thumb on lower C, and moves up the keyboard for four octaves, playing the same little crossing figure as before, but this time putting the thumb under the hand at each repetition and moving the hand back from the thumb.

After such careful preparation, scales have no terrors for the student. Still, we take no chances. We study scales just as carefully as the crossings. I teach the forward scale first, beginning with left hand two octaves below middle C. Drop the hand from a raised arm and with prepared fifth finger on to the key C. The hand is of course in "scale relation," which means somewhat slanted across the keyboard. As the hand and arm move up the keyboard, each finger descends upon its key and then returns to *stroke* or raised position. There is no jerk when the hand passes over thumb, no twisting of hand or getting out of position, for the wrist has been taught to adjust perfectly. As the left hand approaches upper C, the right hand is lifted and poised over its key, with fifth finger prepared and ready to take the key as the hand descends.

* * *

After the forward scale of C is somewhat under control, the backward scale of C is taken up and a little later both hands play together. I prefer to have the student well grounded in the C scale before beginning on the others. This may take several weeks or longer. In the meantime the student can learn the formation of other major scales; in fact the rules are so simple that *any* major scale can be formed and recited without difficulty.

After the C scale I give, in order, the scales in sharps, since they mostly start on white keys, and after these the flat scales. These are taken two or three at a time, depending on the ability of the pupil. But they are to be learned exactly as C was, forward and backward, in quarter notes, then with eighths, beginning with the metronome at 60, or 72, and working up to 120, 132 and higher, till 160, 176 and higher, are reached. Velocity is not a thing of days and weeks, but of months and years. I insist on use of the metronome as a guide to progress and as a monitor and judge of evenness and smoothness. The metronome is a constant trainer of rhythm; in this capacity its value can hardly be estimated.

* * *

In the study of minor scales, I use the *relative harmonic* minor of each major key, as a first study. Later on the major and minor on same key can be used. The minors, like the majors, are to be studied with the same care, first with one hand at a time, forward and backward, and then with hands together.

The scales are first played with pure, smooth legato touch. When under control, this can be alternated with light leggiero and staccato touches. Different grades of power are cultivated, from the softest to the loudest. That is to say, from mezzo, or medium tone to fortissimo in one direction, and from mezzo to

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pianissimo in the other. There is almost no limit to what may be done with scales by the resourceful teacher.

The Study of Bach

I have been asked to give a few suggestions for our Piano Page in regard to the study of Bach. My first desire is to make this beautiful music seem beautiful to the young student. With this aim in view, I do not begin with the Inventions, always excepting No. 8, a gay little dance, which everybody loves. I use first of all the Album of Dances, containing the gavottes, gigues and bourrées. With a number of these carefully analyzed and memorized, I can see whether the student takes kindly to Bach. If so, and progress warrants it, we begin on the Well-Tempered Clavichord.

Even very young pupils can acquire a taste for Bach through these charming dances, as they have been simplified by Walter Carroll and Edward MacDowell.

In this connection some remarks from a conversation with the composer and teacher, Henry Holden Huss, will be apropos.

"Many teachers in small places think it their duty to teach Bach under all circumstances. So they give the *Inventions,* using them as technical exercises. A young lady came to me not long ago who had had just this experience. She looked upon Bach as a dry polyphonist, without soul or emotion. To prove how mistaken she was, I played part of the air, *My Heart Ever Faithful.* She thought it beautiful but would hardly believe it was Bach. I fully agree with you that the gavottes, gigues and sarabands show a much more pleasing side of the great master to begin with than the Inventions. Though even the Inventions contain much variety of expression, if one has the technic and ability to bring it out. The fact is, Bach expresses all shades of feeling; surely the Chromatic Fantaisie is as full of emotion as is anything of Wagner."

Olga Warren's Song Recital

One does not often hear a voice so finely placed and so intelligently employed as that of Olga Warren, who gave an informal program at the Hotel Plaza in New York, on the afternoon of June 19. Mrs. Warren, whose husband, Frederic Warren, is one of the most successful of the metropolitan voice teachers, sang a group of Handel, Haydn, Young and Donizetti airs followed by "Wings of Night" and "Pierrot," by Wintter Watts, "Do Not Go, My Love" and "At the Well," by Richard Hageman, Mr. Warren's "The Fiddler of Dooney," and an air from Puccini's "La Bohème." A discriminating audience found much to enjoy in her singing and demanded many encores.

Tina Lerner and Vladimir Shavitch at Syracuse University

The College of Fine Arts at Syracuse University announces that Mme. Tina Lerner, pianist, and Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, will conduct master classes at the University during the coming college year. Mme. Lerner will conduct a master class in piano for six weeks, beginning Oct. 5. Both playing and listening students will be admitted to these classes. A second class will be offered in the spring of 1925 at the close of Mme. Lerner's recital season. Mr. Shavitch will offer a master class in Choral and Orchestral conducting for ten weeks beginning Oct. 6. A second master class will be offered in the spring of 1925.

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Oscar Saenger's Chicago School for Singers Proves a Success

THE Oscar Saenger Summer School opened at 2126 Lincoln Park West, Chicago, on June 16, with a full complement of students from all parts of the country who came to try for the Master's Scholarships and to avail themselves of the opportunity for study with this noted maker of singers during his summer term of six weeks in Chicago.

The summer school was located in a beautiful part of the city facing Lincoln Park. The house contains ample studio room, class rooms and practise rooms. Mr. Saenger devoted the larger part of each day to private lessons, but the latter part of each afternoon to some class.

The teachers' class met two afternoons, a large and interesting répertoire-Interpretation class, also meeting twice weekly, and an opera class, which is such an important feature of his work in New York, but which he has never heretofore held in Chicago. There were students' receptions and recitals weekly, and there were operatic performances during the last week of the session. Mr. Saenger declared that not in many years has he had such an aggregation of beautiful voices and talented singers.

The scholarship contest was held on June 14 and occupied the entire day. The following morning, June 15, the final trial took place, and in the evening of the same day the first students' reception and musicale was given, all the scholarship winners contributing to the program. The contest was so close that the private lesson scholarships had to be divided, the one offered to women going to Helen Fletcher Riddell, lyric soprano, of San Jose, Cal., and Ethel Hottinger, mezzo-soprano, of Chicago The one for men, shared by Ernest B. Stimson, tenor, of Meridian, Miss., and Franz Dirzuweit, dramatic baritone, of Chicago. The opera class scholarships went to Mrs. Dorothy Stevens Humphreys, lyric soprano, of Columbus, Ohio; Viola Ellis, dramatic contralto, of Los Angeles, Cal.; Hugh Dudley Pell, baritone, of Davenport, Iowa. Additional scholarships in the répertoire-interpretation class were won by Mrs. Kathryn Newman Blunn, coloratura soprano, of Wichita, Kan.; Isabella Addis, contralto, of Cleveland, Ohio; Margaret Garrity, soprano, of Greensburg, Pa.; Marie Simmerlink, contralto, of Cleveland, Ohio; Irene M. Houdek, soprano, of Munden, Kan., and Katherine Penner, contralto, of Newton, Kan. Mr. Saenger gave the first lecture to his entire class on the afternoon of June 15, and Monday morning, June 16, work began in earnest.

Mr. Saenger had with him as associate teacher, Mrs. Saenger, and also as assistant teacher, Paul T. Flood, baritone, who has an excellent record and who has been with Mr. Saenger for several years. Mrs. Martha Falk-Mayer was his capable accompanist and coach, and Mrs. Dora Flood acted also as accompanist and practice teacher, as did also Mrs. Franz Dirzuweit. Other branches were in competent hands and the new school proved a signal success. The program given by the scholarship winners proved to be one of unusual interest.

Lucie Westen of the Chicago Civic Opera Association sang the second of the song recitals which took place at the new summer school. Miss Westen was in good voice and gave an interesting program. Her beautiful voice was heard to excellent advantage in an aria from "La Bohème" and in Mozart's "Alleluia," which she gave as an encore to the first group of songs. Miss Westen's voice apparently is capable of doing both dramatic and coloratura rôles — a rare gift. She disclosed splendid style and did some beautifully artistic singing, notably in that exquisite song of Georges, called "Nuages," in Debussy's "Fantoches," which she had to repeat, and in the Strauss "Ständchen." She received much applause from a delighted audience.

On June 20, Ethel Hottinger, mezzo-soprano, gave a song recital at the school, revealing a full rich voice of wide range which she handled with skill. She sang with intelligence and temperament and had a splendid stage presence.

School Credit System Comprehensively Treated in New Manuals

THE National Academy of Music has just published two Extension Department bulletins that contain information of conspicuous value to all piano teachers and others interested in the question of granting public school credits for the outside study of music. A study of the two handbooks impresses one with the wealth of detailed information they contain and with the clear-visioned, logical development of the subject. This matter of credits is no longer an item of purely abstract interest to the professional teacher. It has become a very practical issue and manifestly no forward looking instructor can afford to remain uninformed regarding it.

Bulletin E15 concerns itself with a plan for the organization and administration of school credits, providing a detailed plan for securing the adoption of such credits and discussing the subject from every angle, tracing its historical background and answering all possible arguments projected against it. It takes up also the questions of certification of teachers, standardized texts, and examinations for pupils. No phase of this complex movement, apparently, has been neglected.

Bulletin E16 furnishes a comprehensive syllabus or course of study which may be followed after the system of granting credits has once been put into operation. It contains a list of more than 1000 pieces of piano music graded according to the school system, surely an overwhelming amount of material from which to select lesson assignments for use in training students who wish to prepare for the examinations offered by the authorities of a school. This list is followed by one much shorter, containing a collection of tested material that has been recommended by experienced educators who have had wide acquaintance with the standard technical works.

The publication of these manuals reflects signal credit upon the National Academy of Music, which has shown in their preparation a broad and catholic spirit that permits of the fullest use of the data for all teachers regardless of any special system or type of standardized text they may employ.

A New Musical Magazine Makes Its Appearance

The quota of American musical journals has been increased by the appearance of a new publication, *Music,* the first edition of which appears as a "mid-summer printing." Subsequent issues are promised in regular monthly order, beginning in the autumn. Deems Taylor and Gilbert Gabriel, both prominent as writers for the daily papers, are the editors. Articles by W. J. Henderson, Richard Washburn Child, Vincenzo Ricci, Newman Levy and Albert Spalding disclose the editorial preferences which will direct an appeal, apparently, to those who belong to the "smart set" of music. Typographically and in its selection of decorative material the magazine is attractive. This is a matter particularly deserving of applause as American musical journals generally are far below standards prevailing in the publications of other arts, crafts or industries, so far as this physical appearance is concerned.

SCHOOL MUSIC

State High School Music Contests Supply the Stimulus Needed in These Institutions to Promote Interest in Music—Some of the Problems to Be Met

By EDWARD B. BIRGE

A RECENT article in this magazine described the Wisconsin State Music Contest. In other States similar contests have been held lately, and there is an apparent tendency toward nation-wide adoption of the idea. The time seems fitting to present some conclusions suggested by the experience of those who have had a part in such affairs either as organizer, contestant or adjudicator. The months of preparation, the contest event itself, and its after effects upon the standards of the contestants are all important and merit consideration.

A glee club, chorus, orchestra or band, in preparing for a contest must obviously work toward individual and team perfection in tone, rhythm, intonation, balance and interpretation. If it is their first contest, unless they have witnessed such an event themselves, they will have to depend upon their own ideal of perfection, which may or may not be exacting enough to secure a winning place. Those who have already been through a contest have the advantage not only of their arduous practice, but of comparing themselves with others, all of which enables them to prepare more intelligently for their next contest, and herein lies the outstanding value of competitions—their effect in raising the standards of participants and thus the general level of musical intelligence. If after this kind of work a prize is secured as a result of a composition finely rendered, the contestant may well feel richly rewarded for his effort. He has won a prize, the symbol of victorious achievement. Those who have worked equally hard, but without winning a prize are disappointed, of course, but their preparatory work has by no means been thrown away; their experience gives them an incentive to try again.

* * *

IN the matter of knowledge, musicianship and impartiality, so much depends upon the judges for the success of the contest, that these persons should be chosen with care, whether there be one judge or three as is usually the case. The very existence of the contest depends upon the last named quality. There should be no possible risk of conscious or unconscious personal bias, as might be the case if the judges have personal knowledge of the contestants. Hence they should be chosen from outside the State as is already customary in some States.

The question whether judgment shall rest upon the general character of the performance or upon the sum of certain factors agreed upon in advance is an interesting one. An audience listening to a contest would decide who was the best performer from the general excellence of his work and this decision would very likely coincide with that of the judges. Moreover even under the fairest conditions it is probably true that a prize may be wrongly awarded; but if a schedule of points covering such factors as tone, rhythm, interpretation, intonation, etc., be made the basis of judging, the chance of a mistake will be reduced to a minimum. The very nature of musical competitions presents difficulties for the judges far greater than those in other fields. Running, jumping or throwing can be judged without possibility of error. Judgment of pictures can be made leisurely at least. Musical compositions submitted in competition can be studied and restudied until the best are chosen. Not so with a performance, the competitors appear separately in turn, and their work must be judged on the spot. If the average performance takes five minutes, it is possible in this time to weigh its various factors in accordance with certain standards, and the sum of these points will give the total score of each. But if twenty performers of the same class appear one at a time it is impossible for the judges to remember among so many their respective merits, so that a decision has to be reached by a comparison of the scores. Herein lie the limitations inherent in musical competitions where there are many contestants of the same kind. When they are few in number, not more than four or five, for example, the performance of each can be remembered accurately enough to render a decision more comfortable for the peace of mind of the adjudicators.

* * *

IF a perfect phonograph record could be made of each performance, a hazardous proposition to say the least, the difficulties of judging would vanish, the best record would tell the tale and this could be selected by repeated hearings. Such a solution, however, besides being impracticable would eliminate the personality of the performer, a factor which should count toward the total score, and it would also delay indefinitely the announcement of the prizes, the culminating event of the contest.

Such as they are, therefore, the limitations and short comings due to the nature of the competition must be accepted as part of the game. Certainly they become negligible when the educational values are considered. Its effects upon the competitors is cumulative. The desire of matching himself with others makes a contestant willing to subject himself to a long period of training of a kind which develops mental alertness and intelligence far beyond that from ordinary incentives. The contest itself is highly stimulating not only in the desire to excel, but as a result of hearing the efforts of others. These reactions result in more careful preparation for the next contest, so that the entire chain of experience is educational.

* * *

AFTER a contest it is not only desirable, it should be mandatory that the scores of all the participants be made public. This would remove any suspicion of favoritism, more important still it would enable each contestant to realize wherein his performance fell below that of others. Thus a glee club which was marked low in tone quality, intonation or balance would have just the information necessary for preparing for the next contest.

* * *

ONE of the finest possibilities of the music contest as of athletic competitions is the effect upon the character of learning to play the game. All enter the competition under the same rules; only a few can win prizes; many must be disappointed. Those who have put in months of hard preparatory work, however, are the very one most liable to appreciate that the superior performance of others has come from working harder or more intelligently than themselves, which in itself is a stimulus toward renewed efforts, and tends toward the highest kind of sportsmanship—a sincere admiration of excellence for its own sake.

There is no doubt that music in our high schools needs this kind of stimulus. It needs an incentive to greater effort and equally the educational development from realizing the excellent work of other schools. It is noticeable that musical competitions have stimulated music study and appreciation. The movement is spreading and in a few years will be national in scope. If wisely directed our State music contests should assume a festival character of the highest significance in the development of our national musical life.

Pittsburgh Musical Institute Graduate's Recital

Thelma Glaser, pianist, gave her graduation recital at the Pittsburgh Musical Institute on the evening of June 24, presenting a program of Chopin, Bach, Debussy and Grieg numbers. She won especial commendation for her playing of Grieg's Concerto in A Minor. Other graduates of this year were Henrietta Bricker, Laura Johnson, and Elizabeth LeViseur.

Scholarships at the Master Institute of United Arts

The Master Institute of United Arts announces the gift of two new scholarship endowments to its list of perpetual scholarships. One of the endowments providing an annual award of $500 has been presented by Mr. and Mrs. Curt Rosenthal. This scholarship will be open only to women, and will be awarded competitively to the most worthy student applying for entry in any department of the institute. Another scholarship announced by the Institute is the Walt Whitman Fellowship, endowed by the Board of Directors of the Institute in memory of Walt Whitman and providing a year's tuition in the sculpture department.

Other scholarships to be awarded at the Master Institute this fall will be the Nicholas Roerich scholarships in music, the Rabindranath Tagore scholarship in painting, the Maurice Maeterlinck scholarship in painting, the Louis L. Horch scholarship in piano, the Maurice Lichtmann scholarships in 'cello and the Corona Mundi scholarships in music and painting. In addition to these there will be several general scholarships awarded by the institute. All scholarships are competitive and trials will be held in September. Applications for scholarships must be made in writing directly to the Master Institute of United Arts, 310 Riverside Drive, N. Y.

Mme. Rider-Kelsey's Summer Classes

Corinne Rider-Kelsey, the American soprano, who has been teaching a number of talented singers, remains in New York through the summer, conducting both private and class lessons at her studio.

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CHOIR AND ORGAN

To What Extent May an Organist Be Held Responsible for Empty Pews During Church Services—Observations on the Actual Functions of the Church Organist

By DE PROFUNDIS

AT a recent meeting of organists and clergymen in an upstate New York community, the question propounded for discussion was "Should the organist worry about empty pews?" Opinions advanced by the organists were not recorded, but according to the report some of the ministers politely stressed the importance of the organist's function in the service, and then ventured to emphasize the need for cooperation between minister and organist.

The query is stimulating to the imagination. What is the function of the organist in the service? Is it to entice the church goer into the pew where the minister can chide him for his neglect of churchly functions and his spiritual well-being, or while the minister preaches a sermon to those present that is directed specifically to those absent? Or is the organist to supply a compensatory charm to soften the words of the sermonizer, or to give emphasis and effectiveness to his exhortations, or to prepare in advance an atmosphere of receptivity?

Naturally the very existence of a church is justified only as a reservoir of spiritual recuperation. And if it is not supplying this need in such measure as to attract a congregation, just why is the organist, or the minister for that matter, to worry about the empty pews? Not that there is not need for worry, but why over the empty pews?

This is no doubt splitting hairs over the matter of words, but it is a small distinction that becomes a great difference. One can worry about empty pews and still go on in an aggrieved sort of way, railing at the unappreciativeness of the public, but doing ever the same thing in the same smug way, as if he were the only one to be satisfied. Such an organist probably thinks the public ought to consider itself lucky to be permitted to witness his activities during this important task of catering to his own tastes and satisfactions. If instead of worrying over the empty pews, he takes them only as a welcome sign of his failure "to make good," to "hit the bull's eye" so to speak, the reaction will be the reverse. If he worries about his own shortcomings he will busy himself at the job of "making good," of finding how to minister to his spiritually ailing parishoners in a language they can comprehend and in expressing to them thoughts that are good for what ails them.

* * *

THIS is all very good for a generalization, but the particularization is not so simple. It will embrace the kind of music he selects, how it is performed, when and where with reference to the general fitness of things, and the degree of sincerity with which he is motivated. The average status of church music is very low, it must be confessed with reluctance; the brilliant exceptions here and there only emphasize the general condition. But if the churches expect to compete with the symphony concert, the opera, the movie, on the attraction of music alone, they had better shut up shop at once.

Clearly the matter of church attendance, in credit as well as blame, is squarely up to the clergy. If a church supplies the vitalizing element which makes of it a spiritual reservoir for the kind of "go-getter gas" that is needed for travel through the vicissitudes of a week of life, Sunday morning will find that church filled to capacity. David Bispham once said of an opera that it either succeeded because of its good music, or failed because of its poor libretto. So with the music in the church service. Only the clergyman can fill the pews, and yet his influence is not equal to the task of getting them to sit through bad music. We know that music is essential to the success of the motion picture, provided it is not bad. In short, good music in the church or in the movies is more or less taken for granted. If it is noticed at all, it is because something is wrong with it.

* * *

YOU drive a car and you never stop to contemplate that marvelous piece of mechanism known as the differential; or if you do notice it, the chances are that it is defective and becomes a constant menace, which takes all the joy out of the journey.

The organist needs to realize that he is a necessary but secondary element. His task in the service is to render himself inconspicuous—like a gentleman in flawless evening dress. If he performs his task with devotion to this principle of conduct, supporting in every way the spirit of the service itself, considering the tastes and needs of the worshipper, he need only to satisfy himself that he is not responsible for keeping people away.

If he performs his task in this spirit he will not worry over empty pews, in that crowds of people do not come to listen to his musical display, but he will grieve over the fact that the church is not somehow living up to the needs of the people and the age.

* * *

THE clergyman who spoke of cooperation probably had in mind organists who did not cooperate with their ministers. Sometimes, however, the advice might be reversed to advantage, with the clergymen cooperating with the organist. On the face of it the organist is called more to account to make good than is the clergyman. Tenure of office is power, but greater strength of character is required to wield power and carry success than to weather adversity. If the clergyman would follow the example of a Premier, the lack of a vote of confidence would be followed immediately by resignation. And persistently vacant pews are certainly equivalent to a minority vote in support of the ministry.

Ambition to achieve is the secret of all progress. But single handed success is not the only achievement. submersion of the individual until he becomes "a good team" worker is often the greatest achievement. All cannot play first-violin. Let him who plays the Bass-Viol worry only that he puts forth his best as he does his bit, knowing that if each but does the same, success will result. If the oboe breaks on a top note and the Bass-Viol hangs his head in shame, it must be that he has forgotten that he is not the whole show.

Let us not worry about the empty pews. Just do our best to fill them and leave the rest in the lap of the gods.

French Decoration for Dr. Carl

Dr. William C. Carl, director of the Guilmant Organ School in New York, received notification on the eve of his departure to Europe, early this month, that he had been decorated by the French Government as Chevalier of the Legion of Honor. This honor was conferred upon Dr. Carl in recognition of his work as director of the school for twenty-five years and for his services in introducing to American audiences French organ music and using French teaching methods.

Kaufmann Pupil's Success

Betty Burke, soprano, a native of Connecticut, whose voice was trained by Mme. Minna Kaufmann, returned to her home State on Sunday, June 15, as guest artist with the Catholic Choral Society of Bridgeport. The Society gave Haydn's "Creation" at Poli's Majestic Theater, and Miss Burke taking the soprano solo part won much applause from the large audience. In speaking of Miss Burke's work, the critics described her as a remarkable soprano and mentioned particularly the duet, "Our Duty We Have Performed," as having been marvelously sung by Miss Burke and the basso, Frederic Baer.

Stillman Season-End Recitals

Another of the series of season-end concerts by the piano pupils of Louis Stillman took place on the evening of June 20 at Knabe Hall in New York. A program of considerable variety was excellently given by Ruth Stein, Anna Bossak, Rose Meltzer, Alice Stern, Adelaide Shays, Leonore Maisel, Sophie Levine, Edith Schiller, Hyman Kurzweil, Kathryn Neuschwander, Anna Miller, Violet Schulman and Amelia Perskin.

Howard Potter with Chicago Musical College

Howard Potter, for several years the personal representative of Mary Garden, has been engaged as assistant to Carl Kinsey, director of the Chicago Musical College. Mr. Potter has had a broad experience in the business and managerial phases of music enterprises and his experience fits him well for his new duties.

Curci Conducts Summer Classes

Gennaro Mario Curci, the New York teacher to singing, has found it necessary to keep his studios open throughout the summer. The success of his professional pupils and the number of new applicants has been such that he has abandoned his usual summer sojourn abroad. Besides his New York classes Mr. Curci spends every Tuesday in Newark, N. J., where he has a large class of students.

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A Studio in Which Many Prominent Musicians Foregather

FOR a number of years musicians representing many fields of endeavor have made the studio of Mme. Ella Backus-Behr a rendezvous where chamber music might be heard or where an inspiring discussion of some artistic subject might be entered into. Mme. Backus-Behr, although much of her professional career was carried on abroad, has endeared herself to a large circle of students and professionals in New York, where her work is recognized for its high artistic value and for its sincerity. With her mother, now more than 80 years old, and yet an active participant in all the gatherings in which her talented daughter is the central figure, Mme. Backus-Behr has gone to Hyannis, Mass., to their summer home to spend August. About the middle of September she will return to reopen her studio. Among the better known of concert and operatic artists who have coached or studied singing with Mme. Backus-Behr, are Merle Alcock, the popular contralto of the Metropolitan Opera House; Mabelle Addison, contralto, well-known in the oratorio and concert field; Alma Flint, contralto; Mary Wyman, contralto; Helen Farnum, contralto; Alma Bachman-Pigeon, soprano; Mrs. Robert Earley, soprano; Whitney Marvin, tenor; Joseph Turin, tenor and Horace Milleron, baritone.

—*Courtesy, Musical Courier.*

Mme. Ella Backus-Behr and Her Mother at Hyannis, Mass.

Plans are now under way to establish a series of chamber music concerts in which Mme. Backus-Behr as pianist will be associated with a prominent violinist and 'cellist. The wealth of fine music for this combination, much of which is rarely heard in public and the growing interest in chamber music presage a generous support for such concerts.

Syracuse University Music Section Grants Degrees

THE College of Fine Arts at Syracuse University has just granted the Bachelor of Music degree to the following students:

Althea Victoria Allewelt, Syracuse; Burnett Brown Andrews Jr., Syracuse; Marion Gertrude Barnes, Auburn; Janice Clark, Mansfield, Pa.; Agnes E. Crawford, Syracuse; Harold Vaughn Harrison, Wilkes-Barre, Pa.; Helen Elizabeth McKelvey, Bellefonte, Pa.; Virginia Mae Moul, Hanover, Pa.; Marjory Pratt, Canandaigua; Helen Margaret Riley, Solvay; Emily West, Sayre, Pa.; Gertrude Adele Willet, Buffalo; Ruth Mariam Yakely, Syracuse.

Four-year teachers' certificates in piano were granted to the following students:

Louise Mildred Evans, Rome; Gladys Louise Fanton, Kings Park, L. I.; Helen May Gould, Jamesville; Ursula Pallaskay, Syracuse; Alma Wheaton Husted, Cedarville, N. J.

On June 4 and 5, the degree students were presented by the College of Fine Arts in two commencement concerts, which attracted capacity audiences.

The Board of Managers of the Syracuse Symphony Orchestra has announced that it is offering four full scholarships in violin, viola and celio to well prepared students of string instruments who are capable of playing in the orchestra. These scholarships will enable the students winning them to carry on a full course of musical study at Syracuse University, including two private lessons each week in the major instrument and class work in theory, history, English, ensemble and other allied subjects.

As far as is known, this is the first orchestra in the United States to make such an arrangement, which means that in return for playing regularly in the orchestra, the student will receive a complete scholarship at one of the recognized schools of music.

The Morning Musicals of Syracuse, one of the largest musical clubs in the United States, has just granted five $100 scholarships to music students in the College of Fine Arts, Syracuse University.

It is expected that two additional scholarships will be offered to the best students in the entering Freshmen class next fall. With the four full scholarships of $225 each, offered by the Syracuse Symphony Orchestra to students in the College of Fine Arts, eleven promising students will receive substantial aid toward their musical education.

La Forge-Berúmen Summer Students Give Recitals

The fourth weekly musicale of the summer season of the LaForge-Berúmen studios took place on June 26, before a large audience. Doris Doe, a contralto of wide range and dramatic power, gave the Erda Scene from "Rheingold" and followed it with a group of German songs by Richard Strauss and Hugo Wolf. Her last group contained "Before the Crucifix" by Frank LaForge and closed with the Aria from "L'Enfant Prodigue" by Debussy. She was accompanied by Arthur Warwick, whose finely adjusted accompaniments received high commendation. Mary Frances Wood, the pianist of the occasion, showed marked progress in her work. The manner in which she played the Chopin "Rondo" left nothing to be desired in the way of clarity of tone, elegance of phrasing and beautiful touch.

On the evening of July 1, the summer school gave an excellent program in conjunction with the Duo-Art reproducing piano at Aeolian Hall. Arthur Kraft, in charge of the vocal department, and a tenor of exceptional merit, sang a group of old English airs and songs by Brahms, Strauss, Schumann, Schubert, Lalo, Pessard and LaForge with Mr. LaForge at the piano. Miss Doe sang French, German and English songs with gratifying results. Constance Mering, a pupil of Mr. Berúmen, won deserved applause for her sparkling and musicianly performance of the Beethoven-Busoni Ecossaises and the Vogrich Staccato Caprice, and Miss Wood played some lighter piano numbers with marked skill. Mr. Berúmen was represented by the Duo-Art's reproduction of his playing of MacDowell's Prelude.

Music at the Capitol Theater

Midsummer music at the Capitol Theater in New York, has found favor with many visitors to the city as well as with the large following of regular patrons of S. L. Rothafel's excellent programs. In addition to the feature motion pictures and the brilliant ballet performances, the large orchestra, vocal soloists and chorus have given such items as tabloid versions of Victor Herbert's "Sweethearts," Gilbert and Sullivan's "Gondoliers," Herbert's "The Wizard of the Nile," and Planquette's "Chimes of Normandy." During the week of July 6 the orchestra played the "Caucasian Sketches," by Ippolitow-Iwanow, with stirring effect.

In appreciation of the distinguished services which Ernst von Dohnanyi has rendered to his native country through his talents as composer, conductor and pianist, the Hungarian state last month conferred on Mr. Dohnanyi the title of "Oberregierungsrat."

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The course of study, which opens October 1, is a two-year credit of thirty weeks each year.

The class will meet in the evening to enable teachers who are otherwise occupied during the day to attend.

Special certificates will be given at the end of the course to members who have successfully completed the work.

For Information Address Mrs. Franklyn B. Sanders
Assistant Director
2827 Euclid Avenue, Cleveland, Ohio

Cultivate The Student Habit

By W. J. Baltzell

SOMETIMES one hears it said of a well-known man of science or education that he is a great student. If one reacts to the word "student" in the ordinary way one will be apt to think it peculiar that a master in his line should be spoken of as a student.

But it is the natural result of the acquirement of the student habit joined to an appreciation of its value to a man. If any one, young or old, a mere tyro or an experienced master, wishes to learn something he must use the methods he put into practice when he was a student in a school or a university.

Of course one does not establish the student habit and then find that it lasts of itself. On the contrary one must keep alive the impulse to acquire new knowledge, new skill, new experiences. The one who has lost all desire to learn, who no longer cares to go to the trouble to become acquainted with the newer discoveries and methods of his profession, is on the down grade.

A not uncommon manifestation is that of a teacher who laments that the patrons of his town show an inclination to leave him to go to younger teachers who have recently come from conservatories and have not more than a tithe of his experience in educational work. While there may be a variety of reasons one of special force is the belief on the part of the average parent that the recent graduate has been in touch with the newest, latest, and best methods, is therefore more "up-to-date," and probably superior to the man who has been doing his work in the town for a number of years and never left for additional study.

The remedy for this situation is that the man shall keep up his former habit of study, shall keep in touch with new ideas, shall make himself acquainted with new devices, that he shall even let it be known, now and then, that he will do some special pedagogic work in the summer. This is keeping up with the times, and has the further merit of opening the way to his possibly becoming known as a leader himself.

The person who has won a reputation will always be found to be one who is alive to the progress of the times and desirous of keeping in touch with what is doing. This is a safe model for the teacher who is conscious that he has fallen back.

Does he want to "come back?"

The surest way is to start to studying again under the best auspices he can secure and buckling right down to hard and steady work. And having "come back" he can "stay back" by the same means.

Setting Up a Reliable Model for the Vocal Students

IT would seem to be a truism to say that a student should have a model offered to him. The apprentice to a cabinet maker does not begin with a sideboard; the beginner in architecture does not put on paper his ideas as to the shape and proportions of a house. They work according to a model placed before them by their superiors.

The beginner in singing is in the same category. Ask him to sing a scale or a scale figure, and he will sing according to the ideas he already has. They may be correct; more likely they will not be good. The beginner is in the hands of the teacher to be made into a capable performer. He should have a correct, practical model for every demand the teacher makes upon him.

Let us suppose that the student is asked to sing the scale succession, 1 to 5 and back again to 1. The teacher should give the model to the student in every respect just as he wishes the succession to be sung. Careless, perfunctory work in the model will be reflected in the work of the student. This presupposes a teacher who can actually sing the scale succession referred to as it should be sung.

One must not lose sight of the fact that some men and women—more of the former than of the latter—are engaged in the teaching of singing, and are nevertheless unable to sing with good tone and execution. Perhaps they have been accompanists, organists, or piano teachers who have been attracted to the newer professional work. They naturally feel sure of themselves only with the piano keys.

No doubt this is one of the reasons why in studio buildings one so frequently hears an exercise intended to be sung by a pupil played over on the piano instead of being sung as the teacher wishes it to be executed. And this habit brings in an abuse which perhaps it is honest to say is the result of carelessness, and lack of educational or pedagogic judgment. The skilled pianist plays the scale succession at a very rapid tempo, because he can do that and believes he saves time. The result is that the student has an incorrect model, one which he must disregard, for only an experienced singer can rattle off the successions referred to at the tempo given in the model.

In the case of teachers who lack skill in playing the piano—and their name is legion—another sort of harm is done. The scales and scale figures are so badly played as to give equally bad models to the pupil. Scales are uneven, over-accented or without any sort of principle of division to make them rhythmical, and above all is the sloppy, smeary style of playing which has no business ever coming to a pupil's ears. A broken chord figure is one in which the teacher who presents models for singing with the piano keys comes readily to grief. So also is a sequential figure such as 1 3 2 1, 7 2 8 7, 6 8 7 6, 5 7 6 5, etc., sung in sixteenths. A first demand in an exercise of this sort is that it shall be done with smooth, legato connection.

What is the remedy? The man or woman who wishes to teach singing is obligated to be able to give to a student a correct vocal model and not one expressed through the medium of the keys of a piano, and not well-done at that. As a distinguished singer has said: "How can one learn to sing from a teacher who himself has never sung artistically and has never been willing to make the effort to learn to sing?"

If you use the piano too much, stop it, and rely on your voice. It is the best for your pupils.

Hearing Tones as They Actually Sound

This is the problem which Prof. Ludwig Riemann raises in the *Neue Muzikzeitung* (Berlin):

Every ear hears subjectively. There can be no pure tone when two different instruments play together, any more than there is in the tempered notes of the pianoforte. The ear, moreover, may gradually lose its sensitiveness to minute differences of pitch. This property may eventually enable us to enjoy circus music and exotic tunes. Art music utilizes concurrently three different orders of notes: natural notes, such as are produced on the trumpet and horn; notes determined by tuning in fifths (unaccompanied singing, open strings of bow instruments), and tempered notes (pianoforte, organ). So that the reply is: "No; we do not hear notes as they actually sound, but merely as we conceive them, and we judge them according to the impression they produce on us."

A singer sings off pitch because he does not hear his own voice correctly. The false tone seems to him to be correct; to others it seems wrong. There is no use in discussing the matter with him: it simply seems to him as if you were urging him to sing wrongly.—*Prof. E. W. Scripture in the London Musical Times.*

How MacDowell Composed "To a Wild Rose"

THOUSANDS of music lovers who have thrilled to the melody of MacDowell's "To a Wild Rose" will welcome Abbie Farwell Brown's delightful biography of the great composer in "The Boyhood of Edward MacDowell," recently published by Stokes. While the emphasis of the book is on MacDowell's boyhood, his entire life is covered. Among numberless interesting incidents in the life of this very human and lovable man is the following, regarding the composition of "To a Wild Rose": "One day at Hillcrest, the deserted farm that the MacDowells bought in the town of Peterborough to be their summer home, Edward had an unsatisfactory day. He had written nothing that contented him. He had, indeed, jotted down a few bars of a little melody that sang in his head, a simple theme, almost like a small bird's piping. But he thought little of it, rolled up the bit of paper on which the notes were dotted and tossed it towards the fireplace. Luckily it missed the grate itself and fell on the hearth, where it lay unmolested for the rest of that day.

"Mrs. MacDowell knew her husband's habits well. She saved him from many kinds of mistakes by keeping an eye on his absent-mindedness, and by watching with affectionate care over his lack of self-confidence. On this particular evening she came into the music room after MacDowell had finished his day's work, and presently she spied a bit of paper twisted on the hearth. With her usual caution she opened and examined it. She hummed the little melody to herself and thought it very lovely.

" 'I will save this,' she thought. 'I will show it to him a little later,' and she put the fragment in her pocket.

"The next morning, before MacDowell retired to work, his wife handed him a bit of paper. 'I picked this up last night. I think it is rather a pretty little melody,' was all she said.

"To please his wife he looked the paper over. 'H'm!' he exclaimed, and sitting down at the piano played the melody again and once again. 'Why, yes,' he mused. 'It is not so bad. It is like a little Wild Rose theme, isn't it?'

"He took the paper with him to his study and worked over it with enthusiasm. And when he had finished—lo and behold! It was the beautiful little piano piece 'To a Wild Rose,' which everybody loves."

"The gramophone today is no more than a debased offshoot of the art of music. It is beyond doubt a vital factor in bringing music to many persons who have no other opportunity of hearing it, and for this very reason it can accomplish so much that is fine, so much that is eminently worthy of the respect of all musicians, if it will lift itself to a higher plane by presenting more music that is music and less that is commercialized musical notation transferred to gramophone discs. Unless that happens, and there is no time for delay, the gramophone will one fine day find itself supplanted by broadcasting to such an extent that 1950 will speak of it as a pastime of a previous age that lost its opportunity for becoming permanent through its failure to realize its possibilities for spreading good music."—A. Walter Kramer in *The Chesterian.*

Worth-While American Composers

(No. 9 in a Series of Biographical Sketches)

MARI PALDI

FROM the known to the unknown is the principle upon which all educators must build, yet there is still too frequently found the music teacher who attempts to impart knowledge to little folks by pouring into their heads a succession of dreary facts wholly unrelated to their daily lives and ordinary experiences. Small wonder that under such treatment many of them rebel at the seemingly useless expenditure of their precious playtime in such meaningless drudgery. To counteract this difficulty there has been rapidly developing within the past few years a group of children's composers who are putting into the hands of instructors music which coordinates with childish interests. Mari Paldi of Chicago is one of the members of this group.

"As long as I write music for children I am going to keep on giving them piano lessons so that I won't forget what they want," says Miss Paldi, and to judge from the steadily increasing interest in the numbers which she has published, her intimate knowledge of child psychology is proving effective. What, for instance, could appeal more strongly to any youngster than the two sets of pieces, "A Costume Party" and "Masquerade," with such intriguing titles as "The Clown," "The Witch," "The Gay Hussar," "The Chinaman," "The Japanese Doll," "The Indian," and various others just as picturesque! Was there ever a small boy or girl who didn't adore "dressing up"? After all, imagination can take children anywhere, and how easy it is to identify themselves with each individual character as they sit and

Mari Paldi

practice these fascinating little pieces! For, indeed, the pieces are quite as fascinating and characteristic as their title. The "Scotch Lassie" dances to a rhythm that almost brings a scent of heather, while "The Indian" does a sprightly war dance above a typical tom-tom accompaniment of fifths, or "The Colonial Dame" treads a graceful and stately minuet.

Happy moods and gay rhythms make popular the four numbers that comprise "In Summertime"; and "At the Seashore" is another suite that translates into the language of the piano such pictures and events as "The Sail Boat," "Fox Fire" or "Dance on the Piazza." A fanciful little piece is "Wind Chimes" in which Miss Paldi has caught their elusive tinkle and woven into it a dainty melody. These imaginative effects are not attained, however, at the expense of genuine musical and educational value, for in each number the composer sets for herself and her pupil one or more definite problems—problems of sufficiently increasing difficulty to engross the student's attention without offering discouraging obstacles. In some pieces there are unexpected tricks of rhythm to be mastered, in others, such as "Evening Breeze" or "Butterflies," there is bright, scampering practice for facile fingers, or again there is a sustained right or left hand melody with accompanying chords, as in "Sunset" or "Moonlight Stroll." Best of all, the pieces are "good to listen to." The composer, without making too great technical demands, has written numbers of definite musical quality, thus giving the student the resultant satisfaction of actual accomplishment.

Besides solos she has written an interesting set of duets, "In the Country," for second grade pupils, in which there is the double advantage of primo and secondo parts of about equal difficulty.

Miss Paldi, who was born in Michigan, has a musical inheritance, for her father, a French-Italian and a native of Paris, was a pupil of Stephen Heller. Her early training was under Julia Lois Caruthers, and later she became a member of the faculty of the Caruthers School, where she organized classes in technic and harmony for children. In theory, she is a pupil of Adolf Weidig.

U. L. A.

String Instrument Scholarships at Syracuse University

The Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, is offering four full scholarships in string instruments at the College of Fine Arts, Syracuse University, to advanced and experienced players, either men or women. These scholarships are valued at $225 each and carry a full college year of instruction, including two private lessons a week and also all necessary class work in sight singing, ear training, ensemble, harmony and languages. Students winning these scholarships will play in all rehearsals and will be permitted to play in the concerts as soon as they are able. The Orchestra consists of seventy-five men and will give twenty-four concerts during the coming season. Applications, giving detailed statement of academic and musical education and experience, should be sent to Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

Contests for Church Singers

Prizes aggregating more than $1,000 in cash, besides numerous others consisting of books, sacred phonograph records, sheet music and pictures will be awarded to choirs, quartets, soloists and Sunday school orchestras that sing or play best the compositions selected for each in the contest to be conducted as a special feature of Sacred Music Week to be held at Winona Lake, Indiana, August 16-21. The date of the contest is Aug. 20.

Dudley Buck's Western Classes

Word comes of the successful session of Master Classes being conducted in Portland, Ore., by Dudley Buck, the New York teacher of singin. On June 19 Mr. Buck gave an address on "Vocal Theories and Principles." Three days later he was the guest of honor at a reception given by the leading musicians of Portland and nearby towns.

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Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
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W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

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Ambitious Plans for Next Convention of Music Teachers' National Association

LEON R. MAXWELL, the newly elected president of the Music Teachers' National Association, is a believer in action and early action at that. With the next convention scheduled for St. Louis, the date some six months away, President Maxwell has been steadily at work for the past several weeks laying plans and outlining a program that bids fair to make the St. Louis meeting a memorable one. Through questionnaires sent out early in the spring to the members of the Executive Committee, some fifteen in number, many worth-while and valuable ideas and suggestions have been received. Certain announcements concerning the program can already be given out.

Of special interest is the agreement of Herbert Witherspoon, New York vocal teacher and president of the National Academy of Singing Teachers, to deliver the principal address at the vocal conference.

Certain of the State music teachers' associations are taking steps to see that they are officially represented at the M. T. N. A. Already the Alabama and Louisiana associations have voted to pay the expenses of accredited delegates to St. Louis for the meeting and the presidents of several other associations have expressed their interest in the idea and will bring the matter up before their respective associations for early consideration.

Letters have been sent to the music directors of some 100 colleges, asking for suggestions regarding investigations and experiments being conducted in their institutions along musical lines, also suggesting a campaign for membership. Several of the answers already received contain interesting material.

The committee chairmen who have accepted their appointments and are already working on their share of the program are as follows: Francis L. York, American music conference; H. H. Bellamann, college committee; E. B. Birge, public school music committee; C. N. Boyd, organ and choral music committee; J. L. Erb, music intelligence tests committee.

Ernest Krohn of St. Louis, chairman of local committee on arrangements, reports a splendid enthusiasm on the part of the musicians of the city towards the coming convention and expects soon to have completed the necessary arrangements for the entertainment of the musical visitors on Dec. 29, 30 and 31. The headquarters of the M. T. N. A. for the convention will be at the Hotel Chase.

Strings and Bows

Is Stage Fright Less Common Among Violinists? Leopold Auer's Experiences —The Question of Selecting the Right Teacher—Summer String Troubles

ARE violinists less addicted to stage fright than pianists or singers? It has been urged by some observers that the violinist who is well prepared for the task in hand, by the very physical adjustment of his instrument in relation to his body, is less likely to succumb to the terrors of nervousness than is any other type of performer. Leopold Auer, however, confesses to intense nervousness when he has appeared with his violin in public; that is, until after his first number and he has had an opportunity to become accustomed to his surroundings. In his popular book, "Violin Playing as I Teach it," he recalls that the younger school of virtuosi, a majority of whom graduated from his own studios, are stage-fright-proof. Mischa Elman made his début in Berlin under disheartening circumstances, yet he was in full possession of his powers. The night before his recital he and his father were well-nigh suffocated by the fumes from a charcoal stove used to heat their hotel room. It was only by the merest chance that they were saved from suffocation; yet only a few hours later, still sick from the effects of the fumes, the young violinist walked upon the stage and scored one of the triumphs of his career. Jascha Heifetz, once arrived in San Diego three hours before the time of his recital there, having made the trip from Los Angeles in an aeroplane. Toscha Seidel declares that he feels as much at home on the concert stage as he does in his own studio; Eddy Brown doesn't know what stage-fright is and Efrem Zimbalist says the only time he feels nervous is before his appearance on the stage.

* * *

THE question of selecting the right kind of teacher is one that will always be a source of perplexity to young students as well as to their parents. If one could form judgment in the matter of picking a teacher according to the manner in which the teacher himself plays, the selection would not be so difficult. But unfortunately good players are not always good teachers, and often a very indifferent player of obscure reputation is far more satisfactory as an instructor, than is the well established concert artist.

The character of the playing done by the students of a teacher under consideration is, of course, the safest test of his proficiency. If they play in a manner that pleases you, if their execution is clear-cut, their method of holding the instrument and bowing graceful and easy, these indications should weigh heavily in favor of the candidate. The teacher who is meticulous and exacting in the first lessons with regard to the initial, elemental steps, such as the method of holding the violin, the position of the arms, elbow, fingers, etc., and who does not permit of the slightest variations from the correct method, may be depended upon to show results, for these first stages are of inestimable importance. Bad habits taken on at this period are very difficult to shake off; there can be no satisfactory progress until the fundamentals are mastered. Do not expect your teacher to have you playing "pieces" by the end of the first lesson!

* * *

THIS is the time of year when the violinist experiences "string trouble." The hot and humid weather of August is likely to play havoc with covered strings. Otto J. Muller, one of America's leading authorities on strings, has a very informative article in the current issue of *Fiddlestrings,* published by Muller & Kaplan, which bears on this situation.

When there is considerable moisture in the air, he writes, covered strings have a tendency to go down in tone, and this necessitates a continual tuning up to hold them in pitch. Then, when the humidity dries off, and the hygrometrical condition becomes normal, the string contracts and the tone will rise, often to such an extent that the gut foundation cannot withstand the tension, and as the saddle is the place where the resistance is the greatest, the string usually breaks at that point. This is one of the principal reasons why covered strings break so frequently in summer—or any other time, for that matter.

It often happens that upon opening the violin case, the G string is found to be broken. The above explanation fully accounts for this. The violin was used while the humidity was excessive, and, with the additional tension on the string, the violin was laid in the case. During the interim the moisture dried off, the gut contracted and the tone raised out of all proportions to the normal resistance of the gut, and the string snapped.

It is, therefore, a wise precaution always to tune down covered strings a little when the humidity is excessive and before the instrument is laid in the case.

Summer is always a disastrous time for strings, especially covered strings, and we always advise violinists during the hot and humid months to forego using the expensive silver and substitute a polished copper and nickeloid covered strings. Although they do not have the elegant appearance and are, perhaps, not as clean as the polished silver strings, they are, nevertheless, very satisfactory in tonal qualities, while the cost is slight. They will admirably tide over this trying season, and should one of these strings break, the loss will be small. This advice is rarely heeded, and that is why, when a string goes wrong, the manufacturer is blamed, whereas the real fault lies with the user.

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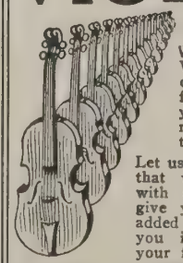

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The "Second Fiddle" Problem in Organizing Amateur Orchestras

IN the formation of amateur orchestras the assignment of certain players to the second violin section is often attended by difficulties. Dr. Perry Dickie of New York, who is taking an active interest in organizing amateur orchestras and has studied the subject from every angle, says: Naturally every fairly good amateur violinist aspires to play first violin in the orchestra, for which we cannot honestly blame one, for the second violin parts, especially in modern popular music, are most decidedly dry and uninteresting. Still, with all the dryness and monotony of these parts, they are not by any means easy to play because they so largely consist of double stops, which require a very good violin technic to play them in tune. Thus we have a poor player attempting a more or less difficult part, which accounts for the trouble with the second violins. We would say, however, that in the case of the classics and higher class modern music the second violin parts are apt to be on a par with the firsts, the only difference being their characterization as "seconds," which is sufficient to "stick in the crop" of the amateur who does not care to play "second fiddle." Sometimes in the amateur orchestra as a sort of "sop to Cerberus" all are classed under the simple heading of violins. This while it settles the question to a certain extent as to the existence of any feeling on the part of the seconds, still, as the two are seated apart there is a sort of barrier between the two classes.

The fact remains, however, that if poor violinists are permitted to play with the seconds in the orchestra it will always be handicapped on account of the discords they will make. Therefore our advice is under no circumstances whatsoever to take poor violinists into the orchestra as it will tend to discourage and demoralize the good players from trying their best to attain musical success. Comparatively speaking the violin is to the orchestra what the life blood is to the animal economy. When the blood is tainted the structure cannot remain in perfect health.

A means of obtaining good players in the seconds, which is sometimes successful, is to require a certain period of probation with the understanding that all vacancies in the firsts will be filled from the seconds, depending upon ability and seniority in the service. This plan would be practicable in the case of a first class amateur orchestra where the supply of applicants would exceed the demand for membership. In some of the music school settlements in our large cities the orchestra is divided into classes each graded according to the capabilities of the players. When those among the juniors become sufficiently proficient, he or she is graduated to the next higher and so on. In the case of the community orchestra where there would be a large number of mediocre or poor violinists some plan of this kind on a small scale might be considered.

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Oberlin College Honors Frances Densmore

Among the honorary degrees conferred during the recent commencement season was that of Master of Arts conferred by Oberlin College upon Frances Densmore, who has made valuable research into Indian music on behalf of the Smithsonian Institution. Miss Densmore was formerly a student at the Conservatory of Music, which is a part of the College. Together with her sister, Margaret Densmore, she stopped off at Oberlin en route from Washington to her home in Red Wing, Minn. During the last few months Miss Densmore has been active in connection with the Division of Music in the National Museum at Washington.

Reviews of the Latest Music

PIANO

From The B. F. Wood Music Co.

DEVAUX, JULES. *Six Travel Sketches.* East teaching pieces written characteristically to the following sub-titles (published collectively and separately): *Chanson Creole, Swiss Peasant Dance, Valse Bohème, Souvenir de Chillon, An Indian Sketch,* and *An Italian Garden.*

SCOTT, STUART. *Six Miniatures.* Grade 1 numbers, good for rhythmic study and employing only the simplest chords. They are published separately or in a complete volume, with the following titles: *Chant Sans Paroles, Melodie Mignonne, Stately Gavotte in G, Court Minuet, Spanish Dance* and *Marche Royale.*

KEATS, FREDERICK. *Little Senorita.* Here is a pretty little waltz, with distinct Spanish flavor and rhythm. Simple and graceful.

RIVIERE, CH. *Le Soleil de Printemps* (Spring Sunshine). In E♭ and A♭, this piano sketch calls for fleet fingers and an ability to phrase well. Of medium difficulty.

THOMPSON, VAN DENMAN. *Danse Parisienne.* A dainty number, somewhat in the style of Chaminade. Of medium difficulty; *Rue and Rosemary,* a gavotte, of simple but pleasing content; *A Dance for Phyllis.* For beginners approaching Grade 2 of difficulty.

From Arthur P. Schmidt Co.

HARRIS, CUTHBERT. *Album of First Pieces.* The demand for new music of the first grade seems to be never-ending. These numbers will appeal especially to boys. The titles are *On the Mountains, Lullaby, The Bugle Call, The Grandfather Clock* (with a real tick-tock included) *The Old Belfry, The Mill Wheel, Melody, The Village Church, Dream Land* and *Around the Maypole.*

From G. Schirmer, Inc.

TERRY, FRANCES. *Tuneful Tasks.* Eighteen numbers, comprising Vol. 150 of Schirmer's Scholastic Series. They carry no individual titles but the general title describes them perfectly. For students of the second grade.

AUGIERAS, PIERRE. *Studies for the Left Hand Alone.* This collection, comprising Volume 149 of Schirmer's Scholastic Series, contains twenty-five exercises which will be found extremely helpful in speeding up the naturally slower digits. Some of the exercises are graced with a pleasing melodic charm.

DILLER, ANGELA. *Duet Albums of Folk-tunes.* For two beginners. Duets in the simplest form, with original folk-verses, written by Kate Stearns Page, preceding each number. They have the double advantage of acquainting the child with some thirty worth-while folk-tunes and at the same time providing teaching material that is edited with conspicuous care for detail.

From Theodore Presser Co.

Young Folks' Opera Gems. A collection of 27 simplified arrangements of grand opera airs which serve the double purpose of familiarizing the student with the standard operatic repertoire and stimulating facility in technique and interpretation.

From J. & W. Chester, Ltd. (London)

SPELMAN, TIMOTHY MATHER. *Five Whimsical Serenades.* A suite for piano, containing these sub-titles: *Harlequin Sings, The Faun Sings, The Spanish Captain Sings, Pierrot Sings* and *The Tin Soldier Sings.* The composer employs many of the devices characteristic of the very modern school. The suite calls for a matured technical equipment on the part of the player. Those interested in contemporaneous creations for the pianoforte will find it interesting and not ungrateful for concert purposes.

SONGS

From G. Schirmer, Inc.

BARNES, EDWARD SHIPPEN. *Thou Hast My Heart.* The effective poem by Samuel R. Calthrop has been set to appropriate music. A fervent love song. For high voice.

C. W. KROGMANN. *The Two Angels.* For low voice. The composer has written his own text which makes an excellent man's song, contrasting the angels of sorrow and joy

ROCKE, FREDERICK. *Footlights.* A song of spring, to the poem by Minna Irving. For high and low voices.

MARSH, W. J. *Three Songs of Love. The Breeze,* for medium voice; *You Sang Me a Song,* for high voice; *I Love You,* for medium voice. All in the ballad style.

OWST, W. G. *Love's Autumn.* A meditation, written for high voice. The accompaniment is made up entirely of arpeggios; the melody is effective.

POWELL, JOHN. *Mondfriede.* For medium voice. A quiet, contemplative treatment of the Heine poem, in unaffected style. *Frage.* For high voice. Both are composed by one of America's best known musicians and merit a place on recital programs.

BINDER, A. W. *Let My Prayer Come unto Thy Presence.* For high voice. A setting of Psalm 88, with a simple but effective accompaniment.

CURRAN, PEARL G. *The Resurrection.* For high and low voices. Biblical verses set to music with signal skill.

MATTHEWS, HARRY ALEXANDER. *O Master, Let Me Walk with Thee.* For high and low voices. This is an aria from the composer's cantata *The Conversion.*

JOHNSON, BERNARD. *Oh, for a Closer Walk with God.* For medium and high voices. A separate organ accompaniment is included.

CLARK, KENNETH S. *The House by the Side of the Road.* For high and low voices. The song of the philosopher who can find good in all men as they pass his house. A splendid song for the man singer; it has a spirited rhythm and an ingratiating melody, richly harmonized. One of the best songs of its type that we have seen in a long time.

PROCTOR C. KING. *The Magic Ruby.* An oriental operetta, in three acts to a text written by the composer. The story has to do with the theft of a magic ruby from the Rajah of Rajahpore. All of the conventions of the operetta style are conscientiously observed.

From Foster Music Publisher, Inc.

CARPENTER, ALLEN RAY. *The Singer's Compendium.* A thirty-page collection of essential facts for singers, which the author states was evolved from a studio scratch pad. It contains data concerning the symbols and fundamental rudiments of music up to the first steps in harmony; an explanation of the different departments of vocalization and singing together with vocabulary of about 500 terms and their definitions which directly concern the singing teacher, singer, choir director, public school music teacher, student of singing, coach and accompanist.

From Theodore Presser Co.

GRANT, ALLAN P. *Funny Little Fellow.* A plantation song glorifying the pickaninny—the type of song most audiences seem to like.

PROTHEROE, DANIEL. *Orpheus With His Lute.* Duet for soprano and baritone. A setting to Shakespeare's poem fashioned by a practiced hand.

KOUNTZ, RICHARD. *Sleepy Hollow Tune.* A simple accompaniment to an indifferently written text.

KIESERLING, RICHARD. *Four Seasons.* A cantata for three-part chorus of treble voices. To each of the four seasons there is a subtitle: *Let Us Dance and Sing; Summertime is the Time of Roses; Autumn Winds Are Blowing; Hark the Sleigh Bells.*

Church and Concert Choruses. An octavo collection of oratorio choruses, larger anthems and secular concert numbers. Contains such well-known numbers as Gounod's *By Babylon's Wave,* the *Hallelujah Chorus* from *The Messiah. The Heavens Are Telling,* from *The Creation,* Schumann's *Gipsy Life,* Sullivan's *Song of Peace* and others.

VIOLIN

From G. Schirmer, Inc.

TROTT, JOSEPHINE. *Daily Scale Studies.* This is Volume 159 of Schirmer's Scholastic Series. It contains scales in all positions, scales beginning with the first finger and not moving from the position; from the second and third fingers without moving from the position; three octave scales progressing chromatically and studies in arpeggio.

SAETTA, CARLO. *Song Without Words.* A well written item for the concert room. Has a broad interesting melody and calls for a sensitive interpretative ability.

HINTZE, LOUIS. *Master Miniatures.* Arranged for two violins, for violin and piano and for two violins and piano. They will be welcomed by teachers in search of beginners' material in ensemble playing. Contains fourteen numbers in simplified versions of popular violin classics.

From Oliver Ditson Co.

BLAND, JAMES A. *Carry Me Back to Old Virginny.* A favorite song arranged for string quartet by Karl Rissland.

DEBUSSY, CLAUDE. *Beau Soir.* A transcription of the noted French composer's mystic melody, made by Karl Rissland.

TSCHAIKOWSKY, P. I. *Ye Who Have Yearned Alone.* A transcription, by Karl Rissland, of the famous song better known under its German title, "Nur wer die Sehnsucht Kennt."

From the Arthur P. Schmidt Co.

ZIMMERMANN, J. F. *A Greeting.* An interesting number of distinctive melodic charm.

ORGAN

From The Arthur P. Schmidt Co.

BURDETT, GEORGE A. *Meditation.* Based on *Hollingside.* An effective number, richly colored. *Postlude on St. Thomas.* An ingratiating treatment, cleverly scored. (Published separately.)

From Oliver Ditson Co.

DIGGLE, ROLAND. *Paean of Praise.* Rich in effect but comparatively simple in its technical requirements.

Closing Recitals at the American Institute of Applied Music

Interesting programs marked the final weeks of the season at the American Institute of Applied Music in New York. The Euphonic Trio, comprising Em Smith, violin; C'Zelma Crosby, 'cello, and Gladys Shailer, piano, played trios by Beethoven, Saint-Saëns and Frank Bridge with an engaging divertissement by Douglas MacCollum Stewart. On another occasion pupils of Miss Chittenden, Mr. Sherman, Mr. Nugent, Mr. Klibansky, Mrs. Mix, Mr. Baker, Mr. Tebbs, and Mr. Moore, were heard in miscellaneous numbers and the junior students of the Synthetic Method for the Pianoforte gave a comprehensive demonstration of the work accomplished by this department in Carnegie Chamber Music Hall.

Arthur Lawrason's Southern Tour

News comes of the success which attended the southern tour of Arthur Lawrason, the New York teacher of singing, who has been giving auditions for singers in various cities of the South. Mr. Lawrason returned to New York on July 15 and has since reopened his studios, where many professional singers are in attendance.

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Regarding the Music in This Month's Issue

BARN DANCE IN ZELEZ, by *Franz Schubert.*

These *Ländler* were sketched as separate movements and no doubt Schubert intended at the time to treat them differently at a future date. Joined into a continuous piece as in this edition, there results a desirable item for teaching or for recreational use. The incisive rhythm demanded by peasant dances of this type is seldom clothed with the graceful charm that radiates from this delicate Schubert treatment of the folk dance idiom.

MINUETTO, by *L. Boccherini.*

The classic minuet passed through many stages of evolution at the hands of successive generations of composers, but the original charm of the dance is hardly to be found in richer measure than in this fragment from a very early period.

TIL EULENSPIEGEL, by *Th. Gray.*

The practical joker whose character is identified with the name which serves as a title to this teaching miniature, affords the clue to its interpretation. The dissonant *A-sharp* and the rhythm both suggest a vein of humor, which can be further accentuated by the manner of touch employed.

A SONG OF EVENING, by *Mortimer Wilson.*

In this duet for teacher and pupil the *primo* part is to be played by the pupil, the right hand an octave higher than as written. It consists solely of a five-finger exercise without any extensions or alterations from the normal hand position. A quiet *legato* touch is required.

BIRTHDAY SONG, by *Cornelius Gurlitt*

In this duet the pupil plays the *secondo* part, the left hand an octave lower than as written. It also is confined to a five-finger position. A crisp, detached stroke is more appropriate.

DEDICATION, by *Robert Franz.*

One of the most beautiful of the Franz melodies is here given in the original key. Its simplicity and flawless perfection have made it one of the enduringly immortal songs of all ages.

A SHEPHERD IN LOVE, *French Folk Song.*

The French nation has a rich store of folk melodies, although few are well-known on this side of the water. This example is one of the finest from a musical standpoint and with the excellent lyric translations of Mrs. Tillotson it is worthy to grace any répertoire.

TWO BROWN EYES, by *Edvard Grieg.*

Although best known by his piano pieces, it is in his songs that Grieg has expressed some of his finest thoughts. Perhaps the difficulty of the accompaniments has retarded their popularity in some instances, but there are a few wherein simplicity is an outstanding virtue. This is particularly true of the example here given.

SOLITUDE, by *I. B. Poznanski.*

This flowing melody for violin with piano accompaniment is one that offers a grateful result without introducing unnecessary difficulties for either instrument. It is an excellent item for teaching.

OFFERTORY, by *Th. Salome.*

This is one of the most popular pieces to be found in the pipe organ literature. It is markedly melodic, sounds well on any sort of solo combination, and is attractive to any kind of audience. Although it is well known it is of such value that many MUSICIAN readers will be glad to have it in this version.

William Simmons Under Johnston Management

William Simmons, the New York baritone and teacher, has come under the concert management of R. E. Johnston and as a result will be heard frequently in the professional field. Mr. Simmons has appeared with many of the most prominent clubs and orchestras throughout the country.

CLASSIFIED ADVERTISEMENTS

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The MUSICIAN

for

SEPTEMBER, 1924

EDITORIAL

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When Parents Select a Piano Teacher

A heavy responsibility lies with parents who select a piano teacher for their young children. In most cases vocal teachers are chosen when the student is more matured and the considerations, while of equal importance, are totally different. The piano or violin teacher is introduced into the developing life of the youngster usually as a matter of course and too often without thought for future results.

Experienced musicians know that the character of the early teaching influence which comes to the child is largely, if not entirely responsible for the success or failure that attends his progress. Many conscientious parents realize this and are anxious that their judgment shall be of the very best. Yet, in most cases, they are dependent entirely upon hearsay evidence regarding the merits or shortcomings of the candidate teachers. They cannot draw from their own limited experience in making an intelligent selection; the fact that a neighbor's child is "doing well" with a prospective teacher is frequently accepted as sufficient guarantee of that instructor's efficiency and the child is forthwith launched upon the momentous experience of having the mysteries of music unfolded by one chosen haphazardly, with less discrimination, probably, than the mother would exercise in the selection of a maid or a new butcher.

This issue of THE MUSICIAN will fall into the hands of thousands of parents in America to whom this question is at the moment, one of absorbing interest. What are the exacting requirements of the good teacher? How is the parent to know if the candidate will measure up to them? Why not make the careful, proper selection now and save not only money and time but preserve the child's very enthusiasm and interest in music?

There is one safe test which THE MUSICIAN offers those who find themselves in this quandary.

It should be kept in mind that there is a vast difference between becoming a musicianly pianist and learning to play the piano merely as a gymnastic stunt—in the manner one teaches dumb animals to go through their tricks, automaton fashion. In the former case music becomes a source of joy and inspiration for a life-time; it becomes a means of brain and cultural development comparable to any academic subject taught in the schools. It invests the child with the ability to enrich the home-life with a new influence that will advantageously affect the existence of every member of the household. In the latter case, the mere ability to rattle off a few showy pieces, with a total lack of understanding of the meaning of the music that finds its expression through the printed notes, reduces the player to the level of a hand-organ. Better far would it be to purchase one of our modern reproducing instruments that preserve the thought and the soul of the music itself!

It therefore becomes the duty of the parent to see to it that the teacher believes in directing her efforts to the end that the child shall acquire sound musicianship as well as mere technical facility. It is not a difficult matter to ascertain the teacher's attitude on this all-important phase of music training. And if the teacher is one who has never completely graduated from the student class, who loses no opportunity to perfect herself in the work she is doing; who attends normal classes for teachers, and keeps constantly abreast of the times, the chances are that she is a safe depository for the future musical welfare of the child.

Remember that piano playing is not all a matter of fingers and ears. It is a big subject with many ramifications. Five-finger exercises alone nor the clever tossing off of little "pieces" do not produce real pianists any more than the ability to rattle off, in sing-song fashion, "Curfew Shall Not Ring Tonight" produces a student of poetic literature.

* * *

When You Fight in the Face of Adversity

The story was told the other night to a gathering of musicians, how the late Homer Bartlett, having devoted seven years of close application to the composition of his master work, an American symphony, finally completed his task, placed the manuscript in a large envelope and boarded a street car to show it to his publisher. In his absent-mindedness he left the car near his destination and forgot the envelope. Frantic efforts to locate the missing manuscript proved futile. It had been swallowed in the turmoil of New York. Mr. Bartlett was a philosopher. He dedicated himself to rewriting his symphony—probably better than the first time—and gave three more years to the work. Such was the idealism that knew no discouragement.

No man can be defeated by any force, if he directs his activities intelligently, other than his own lack of will. Milton, in total blindness, wrote poems that will live through the ages. Beethoven, stone deaf, composed music that is as permanent as civilization itself. Socrates uttered a philosophy that was destined to become classic, as the effect of hemlock poisoning crept gradually from his feet to his heart. Pope wrote his immortal Essay on Man when he was a physical wreck, sewed in a canvas jacket that he might be held upright.

* * *

A Thought for the Army of Conservatory Graduates

"Few human beings get more out of life than the pianist sitting in the dusk and playing Chopin into his own ears or a violinist with the vibration of his own fiddle quivering into his chin while he sings Corelli for his own pleasure." Thus does William J. Henderson, the veteran critic of the *Sun*, explain the lure of music—the craving that brings so many thousands into the music studios and schools each year. Mr. Henderson wisely warns conservatory graduates against the mad rush toward the concert stage as the only logical outlet for their musical accomplishments. Many call but few are chosen, he observes. The field is crowded and until we have created a new army of listeners the professional concert career offers meager and uncertain returns. The need of the hour is obviously more teaching and broader educational opportunities—not to turn out prima donnas and concert virtuosi but to bring the intelligent appreciation of music to an ever-increasing public. We must create audiences rather than performers. As for genius, the real article generally manages to take care of itself and find its own place in the sun.

A Month of Musical History

Bayreuth Festival Opens

"Die Meistersinger" was the opening number of the Bayreuth festival, held this summer for the first time after a cessation of ten years. As in previous years an international audience enlivened the occasion and made it auspicious, although the absence of royal notables was remarked by veteran pilgrims to the Wagnerian shrine. Dr. Karl Muck, well remembered in this country, particularly in Boston, conducted the second day's performance of "Parsifal." It was said to be a really impressive performance.

Ravinia Park Has a Première

The first performance in America of Felix Fourdrain's one-act opera, "La Legénde de Point d'Argentan," took place on July 26, at Ravinia Park, near Chicago, with Ina Bourskaya, Thalia Sabanieva, Leon Rothier and Louis d'Angelo in the cast and Louis Hasselmans conducting. The opera is described as having made a strong appeal.

Philharmonic Engages Furtwängler

The New York Philharmonic Society has engaged Wilhelm Furtwängler, a noted European conductor, as a guest conductor for two pairs of concerts during the forthcoming season. The engagement of Igor Stravinsky also as guest conductor had been previously announced by the Philharmonic.

A Carnegie Hall for Cleveland

A center for the various arts, to be given over to studios, recital and concert halls, will be established in Cleveland, Ohio, in the form of an eleven-story building to be named Carnegie Hall.

Enlarged Quarters for Peabody Conservatory

The half-million dollar building program, providing for additional quarters for the Peabody Conservatory of Music, in Baltimore, will be realized with the fifty-seventh annual opening of this famous music school on Oct. 1. The new buildings include a musical library, and reading rooms, a concert hall, and many additional studios for the teachers.

Mme. Leschetizky's American Debut

Mme. Leschetizky will make her American début in Chicago, making her first appearance in this country with the Chicago Symphony Orchestra, Frederick Stock conducting, on November 7 and 8.

To Do Wagner's "Ring" in English

The English Grand Opera Company will have the assistance of the State Symphony Orchestra of New York in the performances of "Der Ring des Nibelungen," to be given in English, next fall at Carnegie Hall. Fred Patten has been engaged as a member of the organization and will sing "Wotan," in "Walküre," and "Alberich," in "Rheingold."

Offer $1000 Prize for American Composers

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of $1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Mr. Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during the season 1925-1926.

Death of Camille W. Zeckwer

Camille W. Zeckwer, music composer and president of the Zeckwer-Hahn Philadelphia Musical Academy, died Aug. 7, at Southampton Hospital, L. I., following a mastoid operation. He was 49 years old. As one of 6000 competitors in 1922, Mr. Zeckwer received a prize of $1,000 for his symphonic poem "Jade Butterflies" in the competition conducted by the Chicago North Shore Musical Festival Committee. Mr. Zeckwer was born in Philadelphia. His father, Richard Zeckwer, who died in 1922, had also been a musician of note and at one time was head of the Philadelphia Musical Academy.

Unknown Operetta of Von Suppe Found

A cable from Berlin states that the music of an unproduced musical comedy by Franz von Suppe has been discovered by a well known conductor, Friedrich Karg, who purchased the manuscript with many other old papers from a Viennese antiquarian. He will soon produce it under the title of "The Spy."

St. Louis Municipal Opera Season Ends

The St. Louis Municipal Theater's sixth season came to an end Sunday night, Aug. 3, with the final production of "The Beggar Princess." The paid admissions totaled 5500. There were no valedictory exercises, save that the entire troupe came to the footlights after the final curtain to sing "Auld Lang Syne," while the audience stood. Members of the company cried out farewells to the gathering.

A Summer of Festivals in Munich

During August and running well through September the city of Munich has been the scene of its annual festivals of Wagner and Mozart music. Many singers of international prominence have participated in the gala operatic performances. The Munich festivals have this year been divided into three parts. In June there was a celebration in honor of the sixtieth birthday of Richard Strauss, with the performance of a complete cycle of his works; last month was given over to Wagner and Mozart and in September a week will be given to the performance of Han Pfitzner's works.

Chamber Music in Salzburg

The Chamber Music Festival of the International Society for Contemporary Music opened in Salzburg, Germany, on Aug. 5 and continued for four days.

Aeolian Hall Changes Hands

Although Aeolian Hall, which shares with Carnegie Hall the distinction of being the principal center for New York's musical affairs, has been sold to a retail store corporation, it is now announced that the building will be continued as a home for music. The Aeolian Company will retain a lease of the premises for five years. After that period it is expected that this concern will establish another Aeolian Hall in the Fifty-seventh Street section of New York.

Gilbert Gabriel Now Dramatic Critic

Since the appointment of W. J. Henderson as music critic of the New York *Sun*, Gilbert Gabriel, formerly music critic of that newspaper, has been one of its dramatic critics. Mr. Gabriel has now been appointed dramatic critic of the *Telegram-Mail*, to succeed the late Robert Gilbert Welch.

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Organists in Annual Convention

The National Association of Organists held its annual convention at Atlantic City, N. J., early in August. Dr. T. Tertius Noble of New York was elected president and other officers were named as follows: Henry S. Fry, Philadelphia, first vice-president; Senator Emerson L. Richard, Atlantic City, second vice-president; Charles Heinroth, Pittsburgh, third vice-president; Willard Irving Nevins, New York, secretary and director of publicity. Hugh B. Porter was reelected treasurer, and Reginald L. McAll, New York, chairman of the executive committee. The convention passed a unanimous vote endorsing the principle of "straight organs." Papers on many topics of professional interest were read and discussed.

American Tour for Nicholas Medtner

The celebrated Russian pianist, Nicholas Medtner, who has not previously been heard in America, will make a concert tour here beginning in the fall. He will appear with the Philadelphia, New York Philharmonic, Cincinnati and Chicago orchestras as soloist.

Hungarian Pianist for Minneapolis School

Gabriel Fenyves, a well known concert pianist of Hungary, has been engaged as head of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art.

Passing of Ferruccio Busoni

Ferruccio Busoni, famous Italian-German pianist, composer and one the best known pedagogs of his time, died on July 27 in Berlin, of heart disease. He was born in Florence, April 1, 1866, and made his first visit to America in 1891, as professor of the piano at the New England Conservatory of Music. In 1907 he succeeded Emil Sauer as teacher of the master class in the Vienna Conservatory and in 1909 and 1911 made highly successful concert tours in America. He wrote many treatises on musical subjects.

Honor for Young Chicago Musician

Henry G. Weber, twenty-three years of age, of Chicago, will take his place as assistant conductor of the Chicago Civic Opera in November. He has conducted thirty-five operas and his répertoire includes more than eighty.

The Little Giant Who Kept Eternally At It

How Josef Hofmann Rose from a Child Prodigy to a Place Among the Great Pianists of Our Time— His Advice to Students

By Harriette Brower

WHENEVER I listen to the exquisite art revealed in the piano playing of Josef Hofmann, time seems to roll backward and I live over in memory the day I heard the Polish pianist for the first time. It was in Philadelphia at one of the concerts of the Boston Symphony. In those days the orchestra used to give a regular series of concerts each season. The gifted boy had been turning the heads of the audiences wherever he had played; people became worked up to quite a frenzy on listening to his pianistic feats in other cities. And now the sober Quaker city was to hear him. From the crowded condition of the big Academy of Music and the sense of eager expectancy which could be felt, the people of Philadelphia were ready to split gloves in applause if need be.

The first part of the program was over, the conductor had left his desk for a moment while the piano was being rolled into place. Then he returned and stood waiting while the audience craned its neck for a first glimpse of the little prodigy.

What a tiny boy he looked, as he came toward the piano in his simple blue flannel sailor suit and climbed up on the piano stool! "He ought to wear nothing but velvet, if he plays the way they say," commented a lady sitting next, in a low voice. He looked a little fellow, indeed, but he did not play like one. If I do not mistake, the Concerto was Beethoven's Third in C Minor. He sat, perfectly self-possesed through the long orchestral introduction. And when he began there was almost a gasp of surprise and pleasure over the house. It was a mature artist who grasped those masses of notes and flung them out with such ease, assurance and power. The tone was rich and singing; there was variety of nuance, delicate shading and grasp of the master's meaning entirely unlooked for.

A little later he was asked to improvise on a theme given by any one in the audience. This he did to the great astonishment of everyone.

After the wonder child's season in America he, with his parents, returned home and then

Josef Hofmann as a Pupil of the Great Anton Rubinstein from a Painting in the Collection of Steinway & Sons

Josef Hofmann—Today

he went into retirement several years for further study. This was the wisest thing that could have happened. He had now quiet and leisure to study and prepare himself for a career. We know that he devoted himself to his work, that he was one of Anton Rubinstein's favorite pupils; that he developed normally and logically, and when he finally emerged from retirement it was to come before the world as a mature artist, though young in years.

* * *

AND so, year after year, Josef Hofmann has returned to us, playing several concerts every season, sometimes whole sets of them. It has been my privilege to hear him frequently, to watch his growth, to see him mature. For, though he played like a man in childhood, there was bound to be constant advance in one so naturally gifted, if he devoted his best energies to mastering his art.

In the earlier days of the young giant's visits we found him thoroughly equipped technically, dynamically — but not emotionally. He was called a cold player, one who strove for perfect technical mastery at the expense of the higher and deeper appeal. An audience of cultivated music lovers such as one finds in New York and other music centers is quick to feel the difference between the sort of playing that astonishes the intellect and the kind that grips the heart. Paderewski had the latter quality. When they both appeared during the same season, at the same hall, the difference in numbers was apparent. Paderewski could pack the place to its fullest capacity, while there would be many vacant chairs at Hofmann's. And what was worse, so many of the listeners would leave before the program was nearly over. I would look with amazement at the stream of people going away, and marvelled that so-called music lovers could show such disrespect to great music when performed by a Hofmann.

(*Continued on page* 36)

A Musical Democracy — the Need of the Hour

Hasten the Day When All Classes May Have Ready Access to the Conservatory Training, When Art May be for the Many and Not the Few! — Some Causes of Pianistic Failures

By PROF. A. M. DE VITALIS

Editor's Note—The writer of this article, for many years prominently identified with educational interests in America, has lately established himself as one of the dominating figures in the musical life of Havana. Prof. De Vitalis brings to his new duties a wholesome confidence not only in the artistic future of the Cuban Republic but in the great good that will result mutually from a sympathetic cooperation of musical interests between that Republic and the United States. It is to this purpose that he is now directing his ripened experience and outstanding administrative abilities.

THE number of piano students that give up an ambition to become good pianists after only one or two years of study and are satisfied to be poor amateurs, is enormous indeed.

What the causes of this musical disaster are and what remedy can be suggested is what I am trying to show the parents after forty years of teaching and after having studied the situation very carefully.

First of the greatest mistakes (very common indeed) is to believe that any teacher is good enough for a beginner. This poor judgment has cost fortunes and the death of thousands of talents. Unfortunately this great America, which spends billions of dollars for good education, has not yet realized the absolute necessity of protecting the public with an adequate law, demanding a satisfactory examination and diploma from every teacher, bearing in mind that to be a soloist or fine pianist does not always mean to be a good teacher. A good, honest and real master-teacher may save great disappointment and expense or he may give the necessary help to develop a fine pianist (or at least a good amateur).

The second great mistake is the opinion of some parents that any cheap piano is good enough for a beginner. The student must have a piano with one hundred per cent musical efficiency if we are to expect of him great progress in his studies. No poor instrument can give satisfaction. This is the reason that our good teachers and masters insist upon a good piano for themselves and their pupils.

I realize that not everybody can afford the expenses of a first class teacher. The terms that they are forced to charge today are sometimes too high for the average person. But you may have his honest opinion and advice, and if by any chance you have in your son or daughter a real talent for music, the master will help you to enter some good conservatory.

Today we have in America some great philanthropic people who have founded conservatories in which they try to help this country along musical lines; but let us hope that in some future day America will recognize the importance of making another important step in democracy by giving to all classes a real chance to study musical art, as they have already given to other lines of education. Let us hope that some day the government of every State will open at its expense a well-organized State music conservatory with the best talent on each staff, at a very low charge, so to enable all the poor people, with a recognized talent, to receive a complete education in musical art, as is done in Italy, Germany, Russia, France and Belgium.

In this way America will furnish, in a short time, the greatest surprise in presenting to the world a number of artists of distinction in every department to surpass the talent which we now have to import.

However, the success of a State music conservatory would always depend upon its being kept entirely free from any influence of politics.

Prof. A. M. de Vitalis

Enemies of Success

They are Laziness, Ignorance, and Fear

By RENA I. CARVER

WE are all seeking things that will make us better teachers. We are all striving to acquire the qualities that will make us more efficient and more able to command higher positions.

Some of us have been benefited by learning what a great business man considered as the necessary qualities for a man to fill a twenty-five-thousand-dollar-a-year position. Perhaps his words will help others.

"It will take too much space—even if I had the knowledge—to write in detail the service such men would be expected to render. But in general, the high-salaried man is paid to do the thinking for hundreds, or even thousands of other men. In other words the man who earns from ten thousand to twenty-five thousand dollars a year must have ability, judgment, enthusiasm, courage, self-confidence, initiative, knowledge of human nature, foresight, experience, knowledge of his business, and power of personality enough to keep ahead of the procession, to take infinite pains, to demand of himself and others nothing but the best, to win the confidence and friendship of his superiors, his associates, and his subordinates, to bear responsibility, to decide quickly and to be right more than half the time. It takes a great deal of what is called backbone to earn salaries of this size. It also takes a white-hot desire to excel and to serve. The greatest enemies of high salaries are laziness, ignorance, and fear."

A Comfortable Company of Mediocrities

Hold a half dollar close to your eye and it will hide the sun. Willie Smith playing a piece by H. A. Wollenhaupt at the high school commencement in Middleville looks bigger than Rachmaninoff two thousand miles away giving a recital in Carnegie Hall. So Willie must be sent to New York to study. Thousands of other Willies, possessing just the same amount of talent as Willie Smith, are sent at the same time. So Willie Smith finds himself suddenly and unaccountably thrust into the midst of the brotherhood of great artists. And none of them are aware of the lamentable fact that because they are all as much alike as peas they probably are a comfortable company of mediocrities.—*W. J. Henderson in the Sun.*

Being at Ease Among the Great

One hundred years ago the London *Times*, commenting on Rossini's sojourn in England remarked: "Nothing, however, has been thought more striking in him by those distinguished persons to whom he has been introduced than the manly frankness and ease of his deportment, when in the presence of superior rank. It was during his late visit to the Pavilion at Brighton that Rossini maintained perhaps more peculiarly that tone which is inseparable from good society and which denotes perfect equality with the circle in which we are moving."

When John L. Sullivan, the Mighty John L., returned to Boston from London where he was introduced to the Prince of Wales, afterwards Edward VII, he was asked how he got along with the Prince; "Oh, very well. He was a little shy at first, but I soon put him at his ease."—*The New Music Review.*

Mme. Butt Sees Advantage in Foreign Study

Famous English Contralto Advises Youthful Singers to Obtain their Fundamentals at Home but to Seek Further Artistic Growth Abroad

Interview for THE MUSICIAN Given to Harriette Brower

Dame Clara Butt, Distinguished English Contralto, Whose Art Has a Host of Admirers in America.

"EPHRAIM and Manasseh" — England and America are being united more closely in the bonds of musical brotherhood—as well as in other ways—at this time than ever before. During the past season we have had a much greater number of English artists to sing and play for us than in other years. And we have learned to know more British music and the trend of its musical thought than we knew before.

Among the English artists who have visited America this season is Mme. Clara Butt, or Dame Clara Butt as she is now designated. To our younger generation this world renowned contralto has been but a name, as she has not appeared here in a number of years. It is more than a year ago that she left England for a tour of Australia. On the completion of this tour came a three months' trip through Canada, finishing off with one week in New York "on the way home." Into this one single week were crowded a Carnegie Hall recital, an appearance at a Waldorf Monday Morning Musicale, and other events, both artistic and social. "I promise not to stay away so long again," remarked the singer with her charming smile.

Mme. Clara Butt possesses one of the famous contralto voices of the world. As she stands before her audience she seems to well deserve the title bestowed on her, "Queen of Song," for she is tall and stately in appearance and royally gracious in manner. Her voice pours forth in rich, full volume of sound, on which every note, every syllable is heard to the farthest corner of the hall, so well is it produced, so distinct is the diction.

Coming in closer touch with the singer one finds she is neither distant nor austere, but simple, friendly and sincere, as all truly great artists are found to be.

When questioned for advice in regard to the work with young singers, Mme. Butt said:

* * *

"ONE bit of counsel I would pass on to the young singer who is anxious to prepare for a career. First of all, I should say, she must have a voice; one can do nothing without that. And it must be a voice worth cultivating.

"Granted the voice, then, I would advise her to study away from home. There are too many interruptions and distractions in the home circle, both in the household and with one's friends. Go away, and thus secure a new environment—new surroundings; they will broaden your outlook on art and life. I feel it is better to go abroad, no matter how excellent the teachers may be in your own country. Now do not mistake me in this. I do not mean a girl should get all her training abroad, or away from home. If there is a good teacher at hand, let her learn all she can there in her home town. Then she will be better prepared to profit by what she can get at a distance.

"I am not saying this at random, for I have practised what I am preaching. I studied at first in England, though my earliest teacher thought my voice was a soprano and trained me as such. It was not for several years that it was discovered what kind of voice I really had; then it had to be properly placed as a contralto. I then studied four years in London, at the Royal Conservatory, with J. H. Blower, and made my début in Albert Hall as *Ursula* in 'The Golden Legend.' This was in December, 1892. I had gone so far, you see, and had made use of what I could learn in my own country. Now I must go to other countries to broaden my horizon. First came Paris, where Bouhy was my teacher, and later I was with Gerster in Berlin. It is true one can learn foreign languages in one's homeland, but one can certainly polish this knowledge and give it native color in the countries where the language is the expression of the people.

* * *

"I WANT to say very emphatically that it is absolutely essential to master the foreign tongues, not only for the song literature of other countries, but for the effect such study has on tone production and diction. I have studied very thoroughly three other languages besides my own: Italian, German and French. In my public work, both during and after the war, I have refrained from using German. I know the feeling against it is dying out here, and that whole programs of German *lieder* are heard here; but in England it is somewhat different. We lost so much and sacrificed so heavily; the wounds are still too fresh. I am very fond of German *lieder,* Brahms and all the other lovely ones. A few of Brahms come in good translations, and I have used them in England as well as here.

"You ask what about opera? I have studied for it and know a number of rôles, but there are not many parts available for me on account of my height. I might be all right for the rôle, taken by myself alone; but if I have to sing opposite a small tenor, who hardly comes up to my elbow, the contrast is too much for the gravity of an audience. I have sung *Orpheus,* a very congenial part for me, and I am ready to do *Delilah,* but there has been some difficulty in obtaining permission to give this opera in England.

"My principal activities have been in song recital and at the great English festivals we hold at Henley, Bristol and other places. Then, of course, I have given many joint recitals with my husband, Kennerly Rumford. We have done much of this kind of work during our recent tours in Australia and Canada.

"Let us recapitulate briefly on the subject of the young aspirant for a vocal career. She must, as I said in the beginning, have a voice; then she must secure a good teacher, a very difficult thing sometimes. And after that teacher has been found and she has done all that she can do for the student, then let her go abroad and study further, among other surroundings. I know of an excellent teacher in London, Miss Nellie Rowe, and she bears me out in this for she says the same thing. I have sent many proteges to her. When she has laid a thorough foundation, waked them up, taught them to find themselves, then she pushes them out of the nest, so to say, telling them to go to—Jean de Reszke, or to any one else. But they must have come to the point where they know what they are doing, and why. You know some students do not seem to get at that fact, not for a long time. They work hard, but don't seem to have a definite aim. They don't know the point they are heading for. When they grasp that fact—when they know what they are about—then they get on a great deal faster."

(*Continued on page* 36)

Piano Teachers from Thirty-five States

Some of the Progressive Series Teachers Who Met Last Month at Jenkintown, Pa., for Their Annual Normal Session

By PAUL KEMPF

Notable Advance in Standard of Pianoforte Instruction Disclosed in Work Accomplished at Beechwood School—Progressive Series Leaders from Many Sections of Country in Five-Weeks' Intensive Study Program

THE modern, up-to-the-minute piano teacher never completely graduates from the student class. She is ever on the lookout for opportunities to enrich her working equipment, to perfect herself in the many and complex phases of her profession. A normal session, at which experts of acknowledged reputation give to such teachers the benefit of their own experience and guide them over the road to better understanding, offers the serious teacher a means of realizing this ambition to gain new knowledge and inspiration.

I don't know how many thousands of Progressive Series teachers there are in the United States, but I do know that there is hardly a community of any standing in the country which does not boast at least one qualified instructor of this important outline of piano study. Each summer, when serious teachers are willing to forego their vacations in order to acquire new working material and experience for their winter's duties, the Art Publication Society holds normal sessions in various parts of the United States so that the teachers identified with it may gain increased knowledge, new enthusiasm and stimulation.

I had the privilege of attending several sessions of what is known as the Philadelphia Normal, which was held during July and the early part of August at Beechwood School in Jenkintown, Pa., under the direct auspices of the Philadelphia Conservatory of Music.

Here some 250 Progressive Series teachers, hailing from thirty-five different States of the Union, made their home for five weeks to devote six hours a day, five days in the week, to intensive study and practical work. The faculty presiding over the session was composed of D. Hendrik Ezerman, Arthur Edward Johnstone, Ruth E. Carmack and Hilda A. Forsberg. But let us say a word first of the fairly electrifying management of the session which kept this assemblage of teachers constantly on its toes, which organized the classes, saw to it that no valuable moment was wasted, provided healthful recreation for spare hours, gave straight-from-the-shoulder talks on the practical, business side of music teaching, and in countless other ways made every teacher who attended feel that the time was well and profitably spent. All of this was accomplished by P. D. Cone, eastern manager of the Art Publication Society, a veritable dynamo of energy, application and vigilance. One often hears a man characterized as the sort who "does things"; it is rather an indefinite qualification, yet it conveys a convincingly intelligent idea to the average American. Mr. Cone belongs singularly to this class. His whole life is made up of "doing things" and the City of Philadelphia owes him a big debt of gratitude for his ministrations in the cause of musical education. His model school in that city is annually turning out scores of young pianists who are real musicians as well as proficient players on their chosen instrument.

* * *

THE weekly schedule of classes at Beechwood School, which by the way is ideally situated and equipped for an important session of this kind, comprised lectures and demonstrations in the principles of piano playing and how to teach them, conducted by Mr. Johnstone; the principles of piano playing practically applied to the keyboard, by Mr. Ezerman; ear-training, by Miss Carmack; child training class demonstrations, by Miss Forsberg, and theoretical and applied harmony by Mr. Johnstone.

On the Left: Edward Arthur Johnstone, Noted Educator and Composer, and One of the Normal Instructors at the Beechwood Summer Session; On the Right, D. Hendrik Ezerman, Director of the Philadelphia Conservatory and Normal Instructor at the Beechwood Session.

Gather for Stimulating Normal Sessions

© Keystone Photos

Another Section of the Group of Piano Teachers Who Spent Five Weeks in Intensive Study at Beechwood School

Mr. Johnstone is well known as a teacher, composer and specialist in the preparation of pedagogical works relating to music; his classes were invariably a source of inspiration that brought forth sound preachments and were enlivened by a rich fund of anecdotal experience.

Mr. Ezerman, director of the Philadelphia Conservatory, held the fascinated attention of the teachers by his genius for clear-cut and convincing elucidation of complex keyboard problems and his incidental practical illustrations were always welcomed with a thrill of delight. The manner in which he played some of the little beginner's "pieces" proved a revelation of hitherto unsuspected beauties in these simple compositions. Miss Carmack showed herself a specialist in the subject of ear training and Miss Forsberg proved the advantages of the class method of giving first lessons by actual demonstration with a class of children selected at random from the Jenkintown schools.

* * *

THUS we have a picture of the daily routine in the work schedule of the Beechwood normal. There were also many diversions for the teachers—special moving picture showings, dances, round tables for the discussion of professional problems, automobile trips through the beautiful suburbs of Philadelphia and shopping tours. There were also many excellent recitals. One which I had the privilege of hearing, was given by a lad named Joseph Levine, still in short trousers, yet sufficiently advanced in his playing to hold a large audience enraptured through a whole program. A pupil of Mr. Ezerman, he revealed a talent that is uncommon even in these days of prodigies.

* * *

AS I watched the finely adjusted machinery of this Normal, probably the largest "piano normal" ever held in America, there came to my mind an experience I had nearly a dozen years ago. There entered my office in New York two Dallas business men—I believe they were realtors; at any rate I know they were not musicians. Their names were J. P. Blake and R. S. Waldron. The purpose of their visit was to tell me, as a newspaperman, about an educational idea which had come to them—an idea which they proposed to

P. D. Cone, Who Had Charge of the Successful Normal Session

develop if it took the rest of their lives and every ounce of their combined fighting spirit. They confessed that they didn't know much about musical politics but they thought it was an outrage that so many American fathers and mothers were wasting their money and vitiating their children's natural musical talent by the haphazard, unregulated and disorganized manner in which the piano was being taught. Since no one on the inside of the musical profession had done anything of lasting value to correct this evil they thought it was about time that some one on the outside should try his hand at it. They had interviewed some prominent musical authorities who had verified their contention regarding the low average of efficiency in the piano teaching system and they proposed to inaugurate a program that would involve the publication of a standardized text, in which all the various departments of musical knowledge that should attend the study of pianism would be so included that the student could master them coordinately and thereby earn a title of real musicianship together with his ability to play the piano. They proposed to go even further. "We are going to develop this movement to the point where we shall not allow anyone to teach according to this outline until he has passed a fair examination to show that he knows what he is doing," they said. "That will be a protection for the pupils and the parents, but it will be the most difficult part of our program. We shall, however, perfect it gradually so that the time will come when no teacher will be certified unless he or she has passed a most searching examination. We are going to the biggest authorities we know to engage them to prepare and edit the course. Then we will show the world that it is possible to standardize the teaching of the pianoforte. It requires exact knowledge to become a good pianist; that part of it is purely scientific. It can be standardized just as the pedagogy of algebra, medicine or law has been standardized. And acquiring this exact knowledge won't interferee with the personal equation

of the student—the quality which makes some individuals more artistic than others. Nor will the use of this material interfere with the individuality of the efficient teacher. But it will enable the parents to get something like a definite report on the progress of their children and will go far to elevate the standard of piano teaching in this country. Moreover we feel that this whole movement will gradually attract the cooperation of the best teachers in the country, because it is based on sound educational principles."

That, in substance, was the program which Messrs. Blake and Waldron outlined to me. Forthwith they engaged Leopold Godowsky, Josef Hofmann and other noted piano authorities to prepare and edit the text and accompanying music library. They fought many battles as all pioneers must do; they met almost baffling opposition as all innovation is likely to; they met financial impairment by their refusal to enlist those who could not prove qualification—but they persisted. If the work I witnessed at the Beechwood normal is a fair sample of what their program pretends I can only say that these two men had more than an idea—it was, in truth, an ideal, and they have lived to see a splendid realization of it.

Margaret Anderton's Confab Corner

THE Eternal Search for Success as Revealed in an Editress' Mailbag—When Music Is Your Means of Livelihood—Helpful Hints for Pianists

THE MONTH'S MESSAGE

"He who has once learned the self-control of the musician, the use of piano and forte, each in its right place, when to be lightly swift, or majestically slow, and especially how to keep to the key once chosen, until the right time has come for changing it; he who has once learned this, knows the secret of the art."

P. G. Hamerton.

WE are planning for, or already starting on another musical season of work, and mostly this means, especially among *Confab Corner's* readers, that we are pretty well determined to profit by last season's mistakes or disappointments, where such were obvious to us in not getting all the results we had hoped for, last season.

How Best to Succeed

Oh! the hundreds of letters I get from you all, asking that question, and how eager this department is to help each individual. It is not always easy to do this in a monthly magazine, and by the long distance method.

That eye-to-eye, and personal contact "confab," which many of our particular readers who live within travel distance from New York City, or in our big metropolis itself, avail themselves of, with your editress, naturally is more fruitful of obvious helpfulness. Still, the writer would like to take this opportunity of thanking most sincerely those long-distance readers who have so very kindly written in their thanks for hints which they have acted upon, and from which they are good enough to have told us in detail, as to the results accruing from following some of our musical advice. That encourages this department to "give you more" e'en though of the long distance kind.

You will therefore find, in that which follows, much which is largely in form of a *general answer* to *many* letters, containing specific problems, as well as one or two of rather more direct nature as well. In answering the "How to succeed, or how best to," there seemed so comprehensively much covered in the words of our monthly quotation, that I am referring you back to it, and the thoughts it may start up in your own minds.

* * *

MUSICIANS, as a class, do not have the reputation of being self-controlled and yet, those of us who are performing artists know full well, we not only have to exercise self-control, but a heap of self-denial, too, when we are successes. Quite a lot of the apparent lack of self-control is mannerism.

There are, of course, many reasons why we are not always successful in our music undertakings, but if we were to make a study of our failures, we would find, in the final analysis, that it is usually due to a faulty attitude toward the meaning and value of our musical work, in whatsoever branch of it each of us is personally engaged.

Success, it need hardly be pointed out, involves earnest and unceasing application to whatever work one undertakes.

Real thought, enthusiastic effort must be put into it—there must be a tremendous desire to do it to the best of one's ability, nor must one belittle one's ability overmuch. Naturally, this enthusiastic effort will be lacking unless inspired by a real love for the work, and our thinking will be superficial and will not lend the proper motive power to our actions unless prompted by a genuine interest in the music work we are doing.

Music and Business

Those of us who are fortunate enough to be making of music our means of livelihood, have the advantage of finding in our business, or profession, our joy and also the means of our spiritual, our intellectual, even our physical development as well, and all at one and the same time as our material returns. In this are we luckier than others who are making their livelihood by sheer business. Gray bleak money-making, pure and simple, means that the hunger for beauty must be sought for and obtained during those few spare hours left after one's major strength is used. The music artist worker is having a glorious artistic time while earning, you see, so, is able to "kill two birds with the one stone." Some of the "laity," seeing us delighting in our music work, run away with the idea that it is "all so easy, no trouble for them to play, or sing, or lecture, or teach," which is *perhaps* one of the reasons music artists are so frequently called upon to donate their services, "take less," or otherwise be subjected to impositions upon their strength. The vital output of a musician is tremendous and exhausting. The more magnetic the platform artist, the greater the exhaustion, also the greater the success with our public. The same way with teaching. At the end of a few hours of giving lessons in music, i.e., if you really teach properly, a musician feels as if "the virtue has gone out of me." But it is all fun and one tingles all over. So, you music students who are now in course of preparation for the music platform or the teaching, or both (for with successes, both are apt to go together, sooner or later), it is all worth while, yes, both the tragedies of a failure (seeming, or temporary), and the glorious sweetness of a big success, all along the line. And so, at this, the start of our fresh September plans for our musical work, to each and all, let us offer these lines below, from a far cleverer writer and more brilliant genius than is your sincere "good-work" wisher Margaret Anderton.

"Hope! Be thou the rainbow to the storm of life.
"The evening beam that smiles the clouds away
"And tints tomorrow with prophetic ray."

From Our Mail-Bag

Being Direct Answers to a Few of the S.O.S. Letters

Editor's Note.—While a great many of my correspondents are thoughtful enough to enclose a stamped and self-addressed envelope when they write in about some specific matter to which they want a personal answer, a large number forget to do this.

The Musician is growing so big and so fast nowadays, and the letters to this department (and I love to get them from you all) also increasing so in bulk, that I am taking this mode of answering several of them, many of which have especially asked for an expression of views on the same musical point. So as you read this column you will often find in it the reply to your personal letters. This does not mean that you are to entirely do without a personal letter reply, but, will you, please, when you cannot wait as long as

our next month's issues for the reply from me, be so good as to mark on your stamped self-addressed envelope, "immediate answer needed," and thus facilitate the efforts to help you.

MARGARET ANDERTON.

The Promised Helpful Hint to Our Pianists. The "2 Against 3" Rhythmic Problem

FIRST, like a good many other problems in piano study and piano teaching, the less of the verbal explanations and minute arithmetical expounding of this "2 against 3," and the more of the tackling of the actual doings of it, or attempts at doing it, (even though it "comes out wrong"), the sooner you will all find the problem part depart, and the execution part just merrily slip into the right cog. Piano teachers are quite apt to fall into the bad habit of talking too much to pupils during the lesson.

The adult pupil especially and unconsciously creates this pitfall for the teacher. Of course the mind of every pupil differs, and no two can be treated quite alike. An intense kind of pupil will generally want a lot of this dissertating, and is very apt to be the very last one who should have it! It is vastly easier to talk about certain pianistic problems than it is to solve them by the actual practical needed doing of them, and—by your pupil, not by you, the teacher, bear in mind.

Now this 2 against 3, 7 against 4, nines, fives, elevens or any other of the exceeding varied pianistic or organistic rhythmic problems are essentially perhaps difficulties peculiar to those two instruments, in that the playing of a piano or an organ involves two hands doing different numbers of notes at one and the same time, with probably a little foot-work likewise, by way of good measure. Yes, Germer has a technical volume devoted to nothing else, and titled "Rhythmical Problems." They are most exhaustive—almost too much so, likewise very exhausting, so I would strongly advise those who tackle that volume to take it in small doses. Schirmer publishes this. The Virgil Piano Instruction Volumes (there are two) deal in especially helpful detail, and with many most valuable practise pages with these rhythmic traps and difficulties. The Virgil Publications Co. get this out themselves. Then, another technical volume, short, but of extreme clarity and directions is published by Enoch & Sons. In fact, to those teachers who still use the bulky "Instruction Books for Beginners," there is really no first-class volume of the present day (and past too) which does not devote a section to this necessary point in piano playing. I am not, therefore, going to use up our printer's ink here, in the phases so ably set forth by exercises and explanations already to be found in any one of the above mentioned, as in many and any an instruction, technique, or piano course book.

An Extra Simple Hint or So

Don't worry over the execution of this "2 against 3," etc., and you really are far more apt to "have it come." (This to one of our readers who admits she is "having fits" trying to get it for her teacher, whose principal "help" seems to be saying her previous teacher was a shockingly bad one! Have you, who "simply can't play" these rhythmic difficulties, though able to think them right, ever tried the simple expedient of "playing ker-chunky" in order to get it? What do I mean by that? Well, most of us are painfully familiar with that awful kind of piano playing (chiefly indulged in by certain kind of hymn-players, who play one hand after the other, the left one generally ahead, instead of both hands coming down accurately together on the chords. Now I can call that ker-chunky playing! You imitate that style of playing with your hopeless "2 against 3." It may help. A second helpfully simple way is to imagine that extra odd note of your rhythmic trouble (in whichever hand it happens to occur) as a sort of a grace-note, and play it that way for a few times.

Of course none of these hints are "according to Hoyle," and they may horrify and shock your teachery principles. It is somewhat on the "any port in a storm" principle, but—we have tried it, with success, when nothing else would "get it."

A Further Rhythmo-Prob Life-Line

Sometimes when a teacher and student are exhausted from both efforts and failures, the exceeding homely diversion of our schooldays, of patting the head with one hand while making a circle on your chest with the other, will do the trick at the music, also.

Humming the 3 ta-ta-ta with your voice while playing the 2-note part with the hands, and later reversing this process, is another expedient often resorted to.

Of course, any or all of these helpful hints and expedients are for particularly hopeless cases of disability to play either the simpler "2 against 3," or other of the more complicated rhythmic combinations.

One comfort is that when a music-worker has achieved this first rhythmic problem, the more complicated combinations with more notes in either hand become very much easier to compass.

Don't fuss over it for too long a stretch at your practice, you pupils who are having your troubles over playing these tricky combinations.

Go to it often, be persistent, but not for too long. And you teachers, remember that with your pupils over whom you are tearing your hair metaphorically. They have got to get it for themselves, you can't do it for them. Keep smiling!

Lo and behold, suddenly the wretched thing will slip into place. Then you will all laugh and wonder how in the world it ever happened to bother you at all, when playing it, so naturally and easefully will you now have the knack.

To a Music Club President

Thank you, dear club presidents and chairmen of entertainments for your several good letters telling us that our paragraph of several months back on "Hints for Music Club Program-making" had been of such practical help to you all. That you "carried it out to the letter," and have, in three of the letters received, found an increase in musical interest among your club members and in your respective towns as a consequence, is especially gratifying to this Department of our MUSICIAN. In the matter of paying young or unknown artists, or not doing so, by all means offer to pay them. It is very unfair to take advantage of the artist's need of publicity. Their recitals are their bread and butter. Yes, we sympathize with your low treasury and high ambitions. All the same, a Woman's Club for Art must keep high ideals and a high standard of business ethics toward all professional concert and lecture artists, known and unknown. Yes, we will be glad to write further "helpful hints," and later, will deal further, in these pages, with the problem of paying artists, and how to meet your needs.

Is Radio of Musical Benefit or Not?

How in the world, my dear E. D., did you run away with the idea that *Confab Corner* did not approve of Radio transmission for music? Why, we think it one of the marvel-workers of the day. It is only the transmission of unworthy music over the radio which we deplore, and the pernicious habit of talking while the radio is transmitting which we warned against, and disapproved. I don't think it quite as valuable for music as is the phonograph, or the marvellously perfected reproducing pianos, but only because music over the radio can only be heard once, and the other-named reproducings of music enable people to hear repeated as many times as they need to hear, our wonderfully beautiful music. That is all.

To a Mother About Her Sons and Their Music

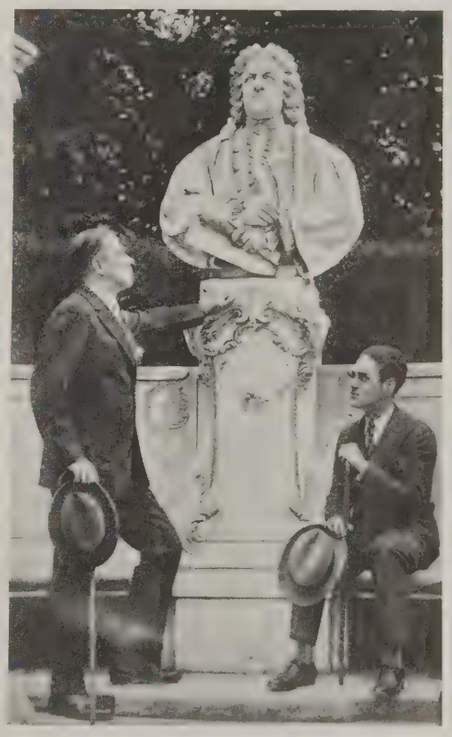
By all means encourage those big fellows of yours to play, and on Wind Instruments, if you can stand it!

There are certain reasons, connected with the matter of the nerves and muscles and glands around the neck, ears, and lips, etc., combined with the necessary breath-taking and controlling, which make almost any of the brass or wood-wind music instruments valuable for young men, especially. I learned this during work under the medical men and in using music upon certain war-neurosis invalids from the British and French forces. Subsequent observation has proved these instruments equally beneficial for "huskies." Did you read the recent article in our MUSICIAN on the Harmonica for young boys? Don't worry *too* much over their low music taste. They will tire of the cheap tunes and the jazz after a while. It is just a phase. Keep your own taste unvitiated. Ask them to play you, once in a while, some one of the choice music selections with beauty of melody. Get one yourself, just tactfully and casually ask them to "try it over for you"—Don't preach—just admire their playing of that, rather more, maybe, than of some of the razzle-dazzle numbers they jig-saw at—let it go at that for the present.

September Birthdays of Musicians

Sept. 3, 1596.—Amati (celebrated maker of Violins.)
" 5, 1791.—Meyerbeer, operatic Composer.
" 8, 1841.—Dvorak, symphonic music Composer.
" 13, 1819.—Clara Schumann, Concert-pianist, wife of Robert, (Composer).
" 14, 1760.—Cherubini, Composer.
" 16, 1847.—Albert Ross Parsons, Pianist-pedagogue.
" 21, 1845.—Wilhelmj, Concert Violinist and Composer.
" 25, 1683.—Rameau, Composer and Harpsichord player.
" 27, .—Wollenhaupt, Composer, chiefly salon music.
" 30, 1840.—Svendsen, Composer and Conductor.

An American Singer Pays Tribute to Bach



Reinald Werrenrath, the Baritone, and His Accompanist, Herbert Carrick, in Berlin, Germany

AN interesting picture is this one of Reinald Werrenrath, who (with his accompanist Herbert Carrick) is standing paying a silent tribute to the great Johann Sebastian Bach. The scroll in the hand of the eminent Composer is the "Bach Passion according to St. Matthew," which great work annually provides for a number of concerts for Mr. Werrenrath, as he is always engaged to sing the beautiful words of the Christ. The picture was taken on Sunday, June 29th, in Berlin, Germany, during the baritone's recent European tour from which he has lately returned.

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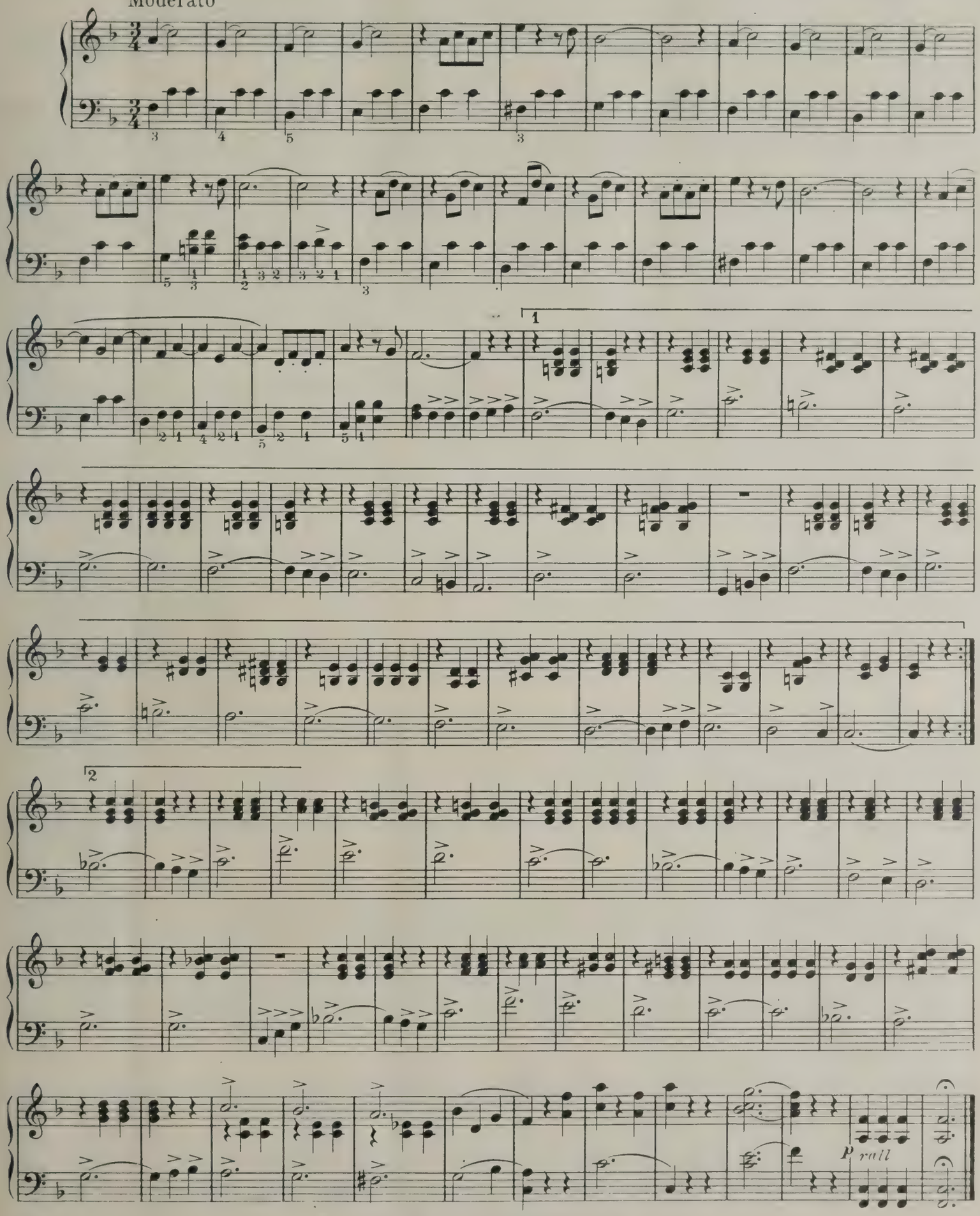
Waltzing Mice

EDWARD POLDINI

Moderato



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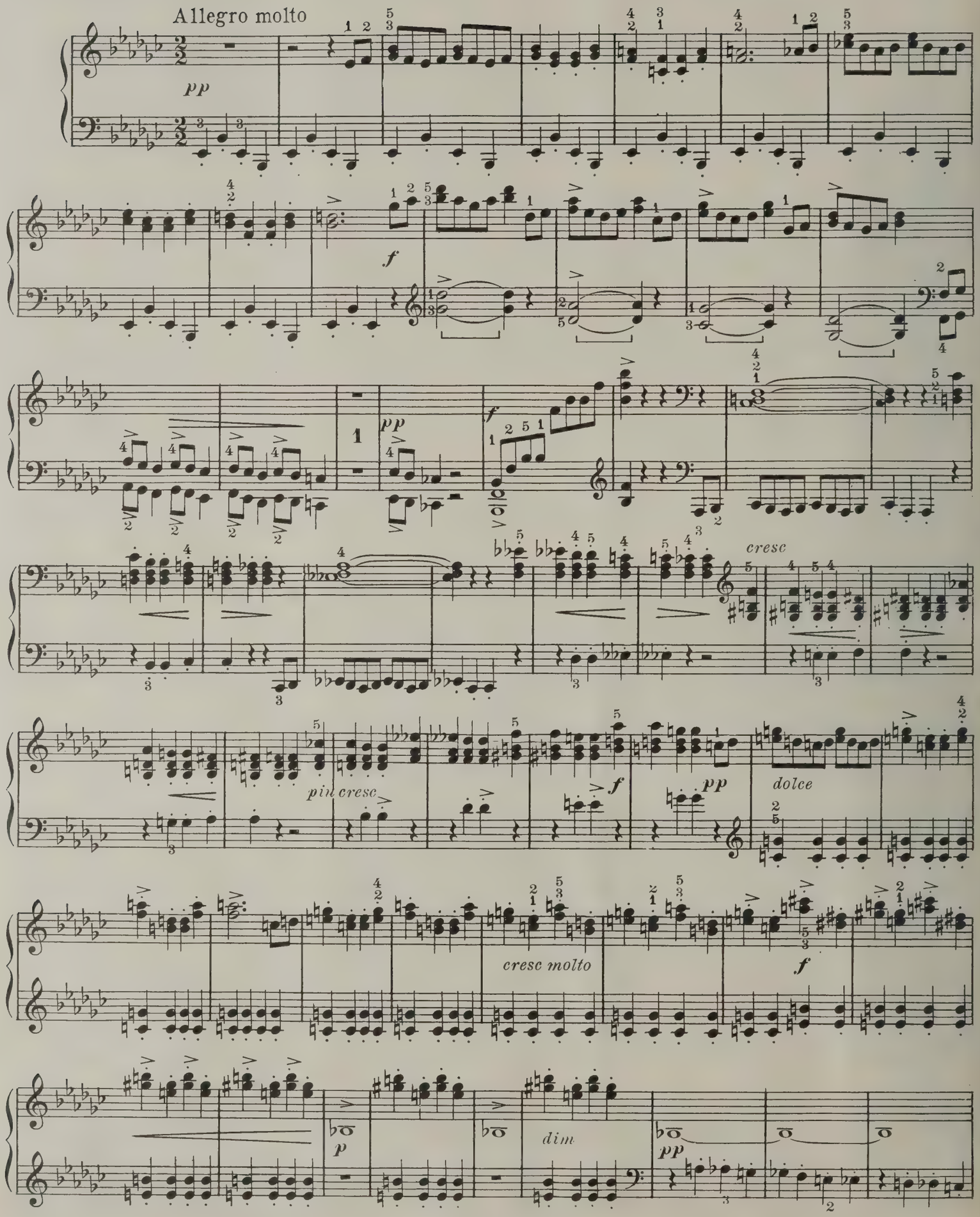
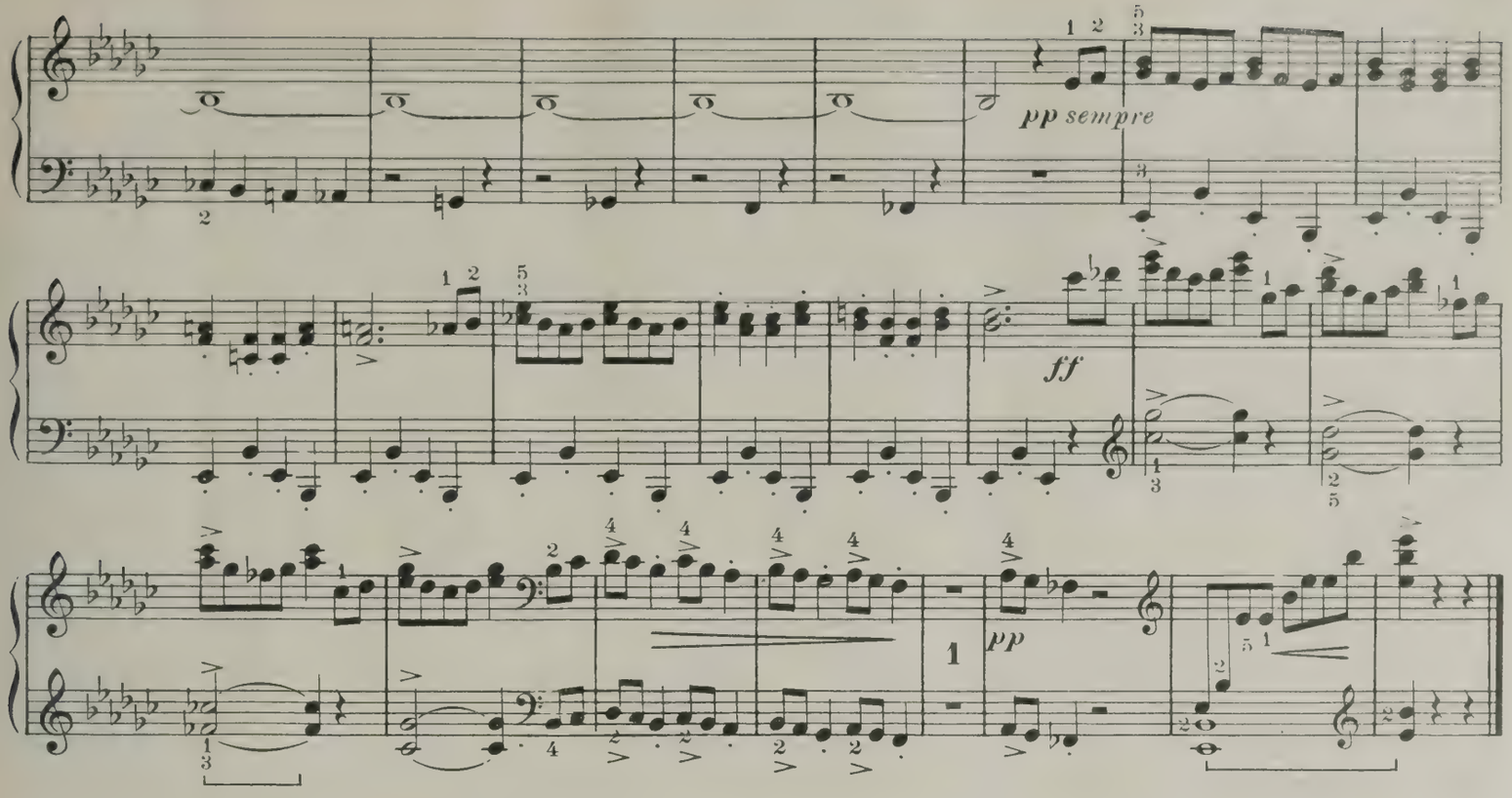
Puck

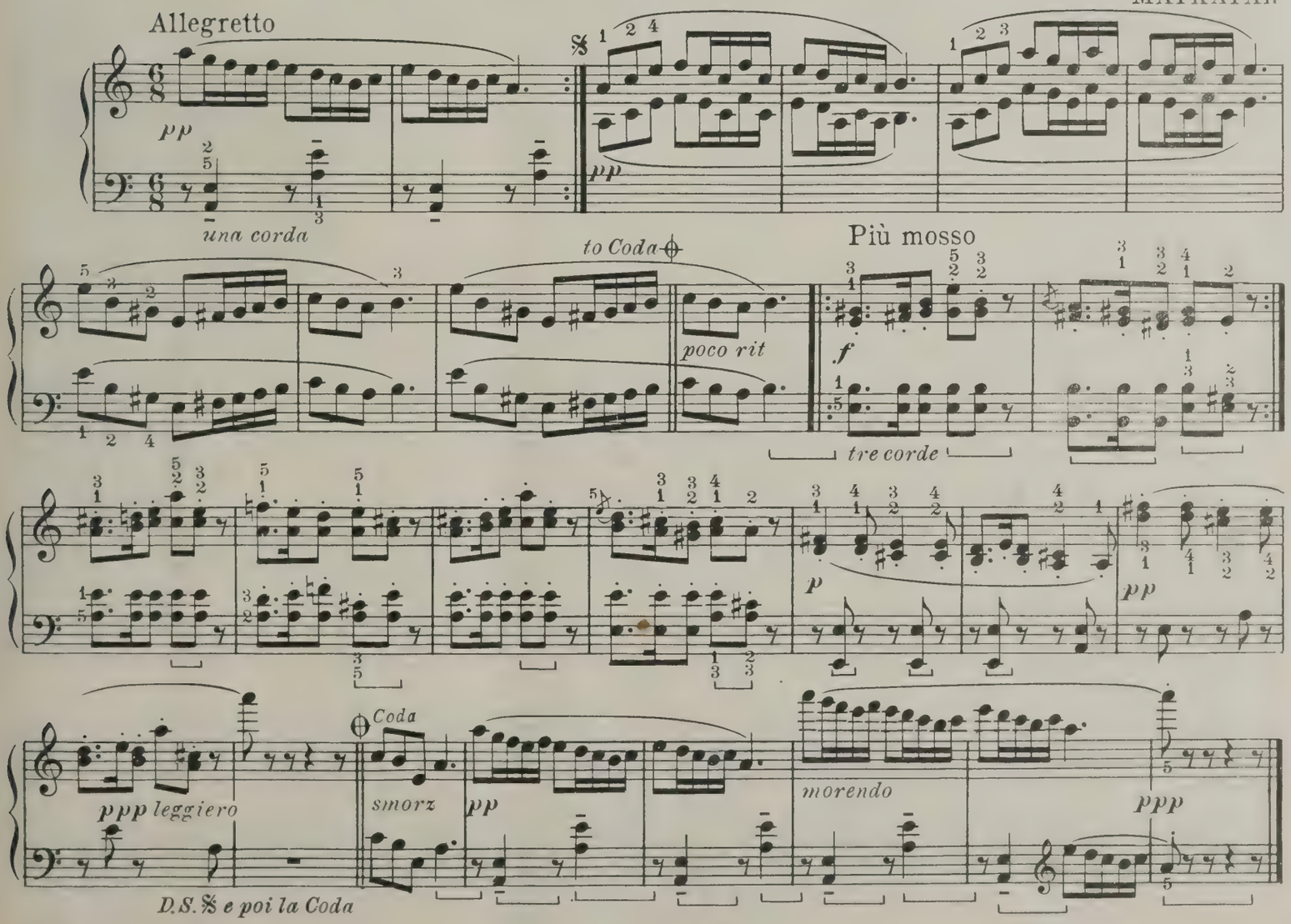
EDVARD GRIEG, Op. 71, Nº 3





Reminiscence

MAYKAPAR

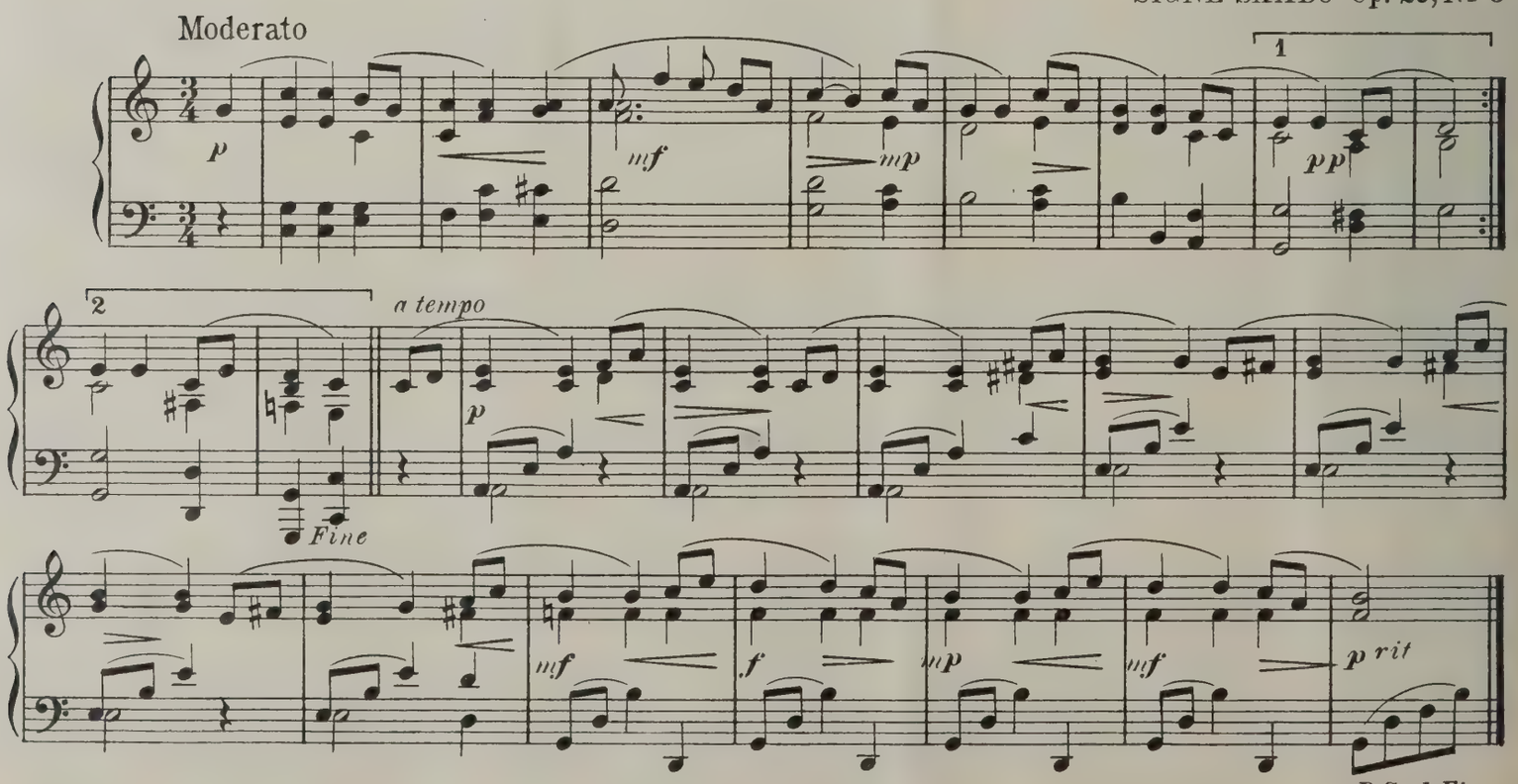


Romance

J.O. ARMAND Op.10, Nº 35

Remembrance

SIGNE SKABO Op. 25, Nº 3



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From the Russian of
M. LERMONTORF

Slumber Song

A. GRETCHANINOW

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Andantino

D flat

Pipe Organ

*) First time – Upper melody only.
Second time – With middle voice "thumbed" on softer manual beneath.
Third time – In three voices, adding the lower octave to the melody.

Edited by N. de Vore

EDWIN H. LEMARE

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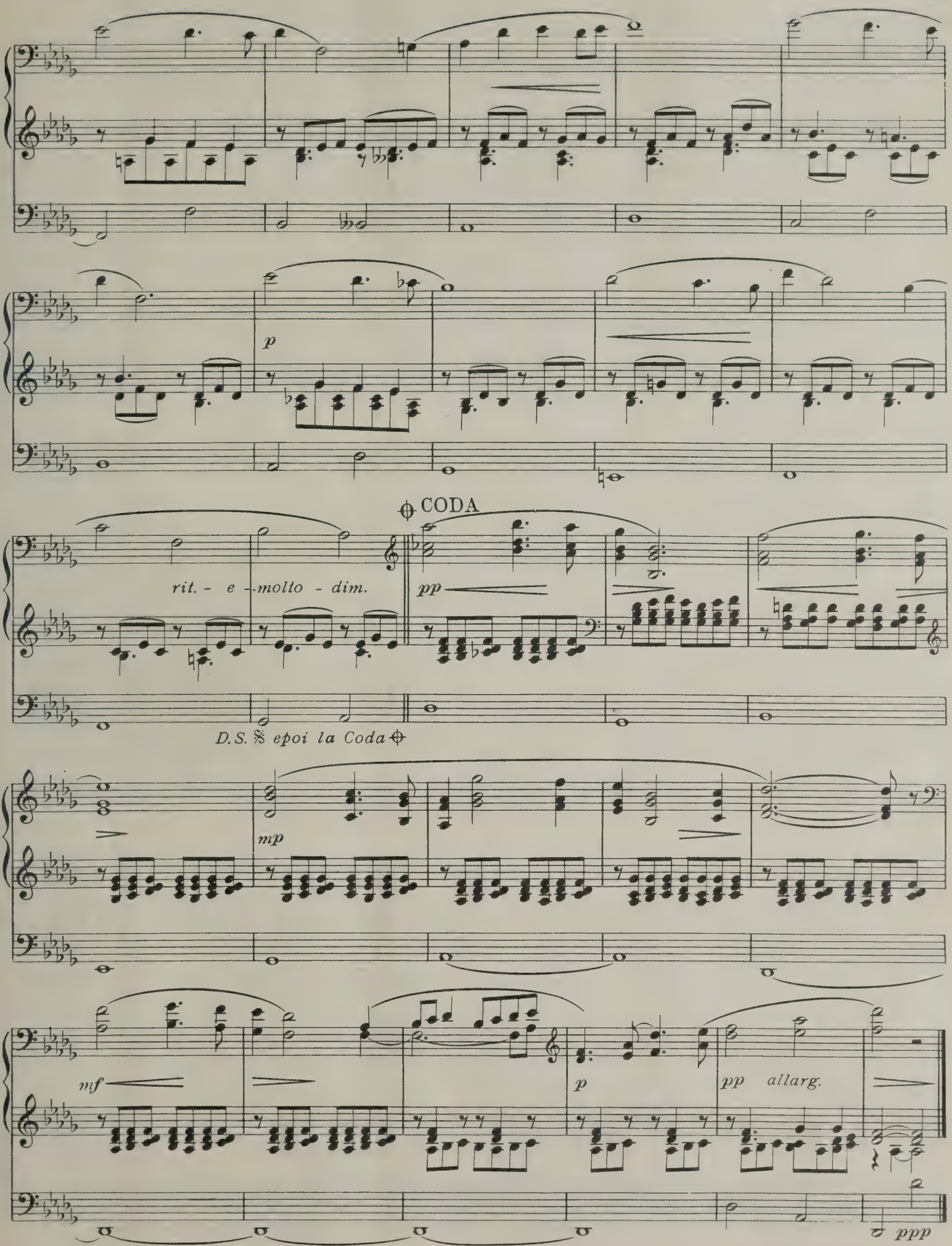
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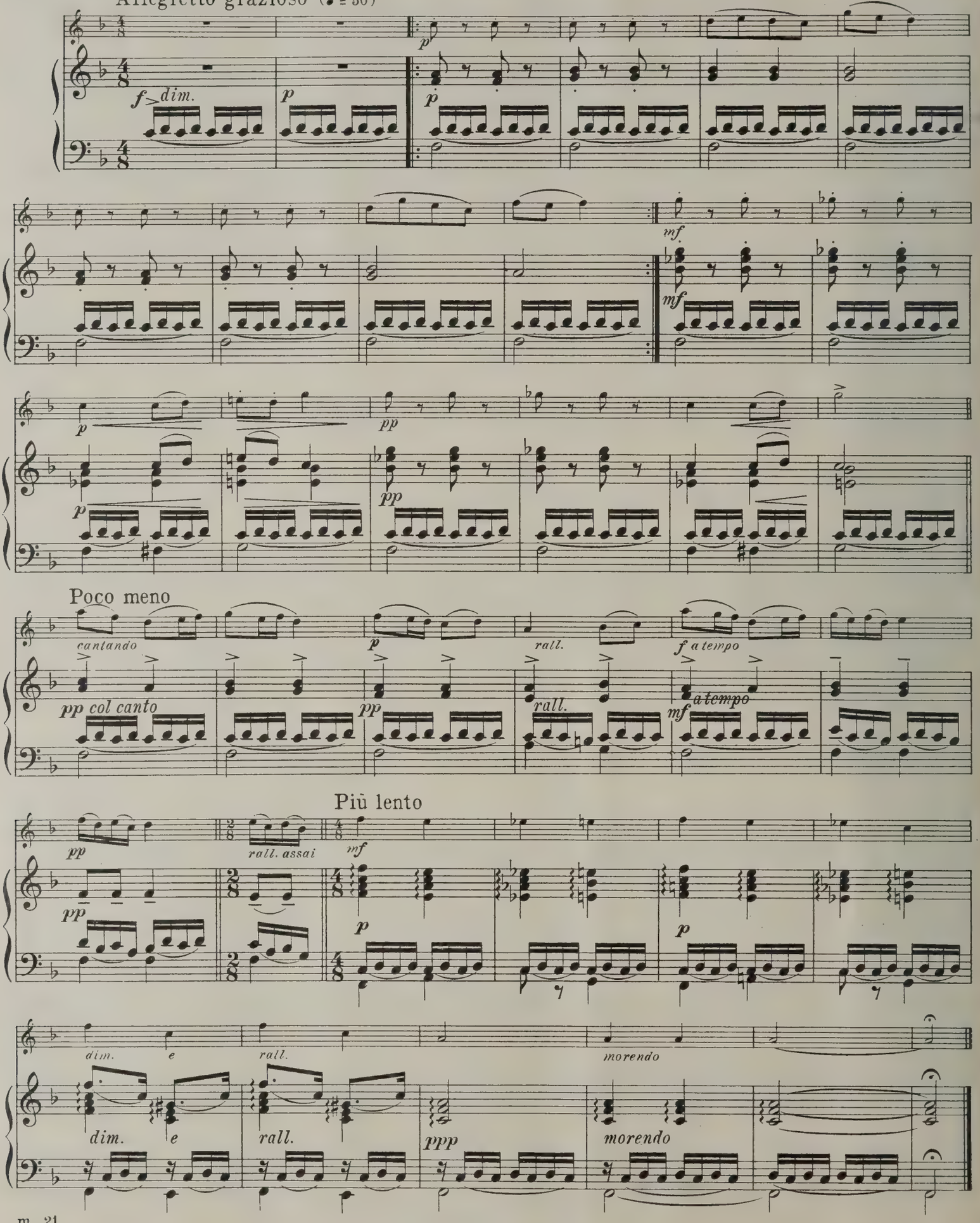
Marguerite's Spinning Song

Violin and Piano

L. GABRIELLI



Harriette Brower's Page for Pianists—

TEACHERS Who Need "Waking Up" and Pupils Who Should Go Back to First Principles — "Making Play" of the First Lessons —Some Suggested Remedies

I ONCE sent an article to a well-known musical journal, which was called "Wake up Miss America." It seems to me now even more necessary to awake than it was then. This is a second call to teachers and young people to be alive to the wonderful power of real music and what it can do to uplift and sweeten our lives. It is a call to redeem our country from poor music, poor teaching, indifferent study and charlatanism of all sorts, and to make it a land of real music, where high ideals are encouraged and realized.

You will tell me, to begin with, that America is doing an immense amount for music, and you will enumerate the big music schools, the many symphony orchestras and quantities of foreign masters who play, sing and hold master classes every year for us. Yes, all this is true of certain favored parts of our land. The music centers get the big orchestras, the masses of concerts and the conservatories. Yet with all this splendid showing and these wonderful results, if you look a little deeper you will find things are not so rosy. Even in this great music center of New York, where endless money is spent for opera, concerts and exorbitant instruction, there is so much inefficient teaching and study as to turn the heart sick. Almost every student who comes to me has to be made over before any effective playing can be done. They have to be made over because they have never learned any foundational principles, or the causes of good and bad touch, tone, phrasing and all the rest. It is such a vital problem to start the child right, so he will love music and not be turned against it; to encourage him along the upward path until his feet are firmly planted, and he delights in music as a means of self expression and enjoyment. This is the problem before the serious, up-to-date teacher of piano today.

How Is the Teacher to Wake Up?

The piano teacher of today has a wonderful opportunity in dealing with the modern child. Things are moving very swiftly, musical advantages constantly multiply—the very air about us is full of music. How then, can the teacher of music be asleep in these days? But she is, in many instances, else why should nearly all those who come to me entirely lack foundational training? I eagerly look for some trace or hint of an idea that they know the reason for things, even a faint understanding of weight touch, finger action, scale and arpeggio relation and chord movements. But I seldom find the least notion of such things in the mind of the applicant. Is it not necessary then, to awaken the average teacher? How can we blame the pupil for this lack of knowledge, when its the teacher's fault! I agree the pupil must also be awakened, but we must arouse the teacher first.

Here is an illustration to the point. A young woman came this season for advice and help. She had been with a number of teachers; the last one had taught her for three years. In all that time she had never been required even once to play a scale or arpeggio, chords or octaves. She was told she did not need to know such things to play well; all that was necessary was to sit before the piano and *think* the effect wanted, and she could then make it without study! Don't you think that teacher needed to be aroused to use her faculties? Thought is truly at the back of all, but we must train our faculties in order to express it. The young woman mentioned has many pupils, so you can see the amount of damage that is being done every day. Her playing, when she came to me, was about the most ineffective I have ever met with. No wonder, for she had never learned anything definite. I shudder to think of the kind of piano instruction she had been giving her pupils.

Just one more illustration of the harm done through lack of thorough foundation. Here is a young pianist making his début in one of our best concert halls. A boy of sixteen, with much natural musical ability. But his fingers have never been properly trained; they are weak and uncertain; his body and arms are stiff, for he has little notion of weight and relaxation principles. Yet these things are easy to learn, and it's much easier to do right, in the beginning, than to do wrong, because the wrong must be corrected.

Now who was to blame for this boy's inefficiency? Would you not say it was the teacher's fault? The boy, surely, would be obedient, and certainly would have done the right thing if he had known what it was. His master never explained principles underlying these vital points in piano technic. Was it that he did not know them himself?

The Remedy—For the Teacher

Just the thorough comprehension of foundational principles, which are back of the tone production, finger action, arm weight, relaxation, and the best ways of illustrating them. None of these things are difficult to understand. They are simple enough to be grasped by the modest little teacher in any small country town. They need not belong to the "higher musical education," but rather to the beginning. This being the case, why should not every young person who starts out to teach the piano and its music, be sure she understands and can demonstrate this end of it? If she were to teach mathematics in a public school, she would have to prove she understood the rules by showing the pupil how to solve simple problems. Why should it not be the same in music? It *is* the same, only teachers of music are asleep to the facts.

Teachers nowadays seem to think if they use some one's much advertised piano method, with its exercises, études and pieces all laid out in rows, so to say, that it is all that is necessary to make them good teachers. They are up-to-date, anyway, they say. But what good is organized material unless you know causes back of it? You need to go deeper than material; you should go down to rock bottom for facts and principles. A teacher of many years' standing came for some special work. She declared her technic was all right because she was using Hanon, which she held up triumphantly. "My dear lady," I said, "you might use Hanon all your life, but if you don't know how, that is if you don't possess a knowledge of hand position and condition, finger movements, tone production, weight and relaxation, it will do you little good to play those exercises." She soon learned I was right.

* * *

NOW teachers, I ask why you do not teach these principles in the beginning? As I have said, they are not difficult, and can be presented in an attractive way. Are you afraid your young pupils will not like to do anything exact? Do you feel you must always coax them with sweets, otherwise speaking, "pieces?" When the child goes to school he doesn't find school lessons sugared over. No, he has to learn those lessons, and cannot be excused, even if he does not love to study.

Many teachers feel they must make play of the early stages of music study. Is this always necessary, do you think? If so, then the children, at the start, look on the great art of music as a jest, as a game, and never consider it seriously. Having played at music for the first year, they are spoiled ever after for getting down to the principles of piano study. They do not expect to work at music as they would any other study; anything that requires a little thought and concentration is distasteful. Besides they have formed careless, indifferent habits, which are almost impossible to change. So beware of making a false start and spoiling the pupil.

An apt illustration of this very thing occurs to me. Not long ago a young teacher came to get some principles of foundational teaching, as she had never learned them. A charming girl herself, she had had much success with little pupils, teaching them the *play* side of music. They could make up little tunes of two or four measures, play them on the piano, beat time, sing words to their tiny tunes, and so on. Where I would start the pupil with hand position, finger and arm movements, table technic, *together* with ear training and singing tones, she would only use the *play* side, as I said. "But," she said, "I see I have spoiled my little pupils. They hear so well that they don't want to do any serious work. They don't care about how they hold their hands or move their fingers. It is quite true, I have spoiled them."

Think what will happen later. If those pupils fall into better hands there will be no end of trouble. How are all these faults to be got rid of, in order that the pupils can start in the right way? The truth is these early faults may never be overcome; the pupils may really be spoiled, so far as serious study is concerned.

This is why I call on teachers everywhere to awaken to this danger. Understand these foundational principles yourself, and then stand for them. Don't be afraid to teach them; you will gain more and better pupils in the long run.

The Remedy—For the Pupil

When you go to an orchestral concert, for you do go once in awhile, though you may be only ten or fifteen, you notice how all the violins play exactly together, even to drawing the bow across the strings in just the same way. Also that most of the instruments have pauses, where they stop playing. Yet they always seem to know just when to come in at the right instant. This proves they not only have good rhythm, but also that they must count during those silent measures, to know where to start in again. The best way to gain control of rhythm, is to practice part of every day with the metronome. At the same time learn to count aloud, first last and always. I know various boys and girls who are asked by their teachers to practice with the metronome part of each day and always to count aloud. The pupils who don't want to think when they practice, just leave out the counting aloud and the metronome. That's why they don't make better progress. Unless you are willing to exert yourself to that small extent, you can never make any kind of a player. It's up to you. These are the two things—counting and using metronome—which belong to the very beginning. And if you are being trained along this line, you are doubtless on the right road. Now, if you "forget to count aloud," or if you "don't think about the metronome," you are disobeying your teacher every day of your life.

It seems the first thing a student of piano must secure is a good teacher; the second requisite is—obedience. Having the best teacher in the world will not help much, unless you do what she tells you to do. If she *is* a good teacher she will expect you to count aloud—(counting to yourself is a fraud!) But even if you count audibly, you may still do it in an uneven, jerky way The *metronome will square up* things, so to say, and set everything straight in an orderly fashion. If you begin music study in this way, with the count, the beat, the rhythm always in mind, you will have a great advantage over those who do not begin with systematic study.

* * *

IT may be you are twenty, and have studied the piano with various teachers, yet are not playing in a way to please yourself or your friends. Consider your work and see if you have had a really thorough start. I hardly need ask, for if you had, you cannot easily forget it. If

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you have not, awake to the fact, go back to the beginning for a short time and start over again. This need not discourage you, for it is your one means of salvation. Get a good teacher who can give you up-to-date ideas and make you into a new creature—musically.

Another thing. Do not imagine, if you lack this foundation, that you can gain it by having half a dozen lessons in a summer Master Class, from a well known pianist. He will not take the trouble to ground you in the fundamentals, because he is not expected to do such work. And we can't really blame him. *You* must get the work done yourself and go to him properly prepared. But if you go for the prestige of having a few lessons from a celebrity, you will perhaps awake to the fact that you have learned little from the experience, except perhaps to learn of your incompetence and lack of foundational principles.

But if you can find a summer class where the foundation is progressively taught, from the very beginning, with each step thoroughly explained, this kind of work will do you more good than anything else. For you probably don't need repertoire as much as you need foundation. To learn how to set to work, how to master technical difficulties, how to apply this knowledge to pieces—in short *to learn how to study*, is the great thing after all. So few young players really know how to practice. They intend to do right, of course, and make many good resolutions, but fritter time away at the piano to no purpose.

The ideal summer study for the player, or teacher, who needs to understand foundational training in the right way, or for the student who has never been trained correctly and feels the need of being made over as quickly as possible—the best way would be to stop playing for a short time, and take up a brief course of intensive, technical study. As soon as correct conditions are well established, technical principles are to be applied to suitable pieces, together with variety of tone production, tone color, phrasing, pedalling and interpretation. Progressing thus logically, the player rejoices in the command and control, which are daily developed. Looking ahead, he begins to see that he will be able to accomplish many things he had longed to do, but which had always seemed out of reach.

This will be the result of being wide awake to present day problems of teaching and study in music.

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Louis Victor Saar, Wins Choral Composers' Competition

A Chicago composer for the first time has won the annual competition offered by the Swift & Company Male Chorus. Louis Victor Saar, 5332 Cornell Avenue, took first honors over 37 other entrants. The competition involved the writing of a musical setting for one or two poems, "The Singers" by Henry Wadsworth Longfellow, or "Blow, Blow, Thou Winter Wind" by Shakespeare. Mr. Saar's setting is for the Longfellow poem. Mr. Saar is a teacher in composition at the Chicago Musical College and has been connected with other musical colleges in a similar capacity. Other composers who received honorable mention are Franz C. Bornschein of Baltimore, who has won two previous competitions offered by the Male Chorus and Gustav Mehner, Grove City, Pa. The judges in the contest were Messrs. Herbert E. Hyde, Rossetter G. Cole and D. A. Clippinger of Chicago.

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A Noble Profession Whose Ministrations Have Largely Determined the Progress of the World —Master Craftsmen Have Been Teachers

By LOUIS STILLMAN

OF all the professions, that of the teacher should be held most sacred. Since the beginning of recorded history the greatest men have been the teachers. The progress of the world is based upon the work and ideals of the teachers. We must leave our theme for a moment to point out a few of the great teachers of mankind. Consonant with the subject of mythology we find Cadmus who, though a mythological figure, taking first rank as a teacher. Ancient lore proclaims Cadmus a Phenician who migrated to Greece. He brought to his new home the Phenician alphabet and the art of letters, also the art of writing books or making books. Thomas Carlyle, a great teacher himself and an author called "the sage of Chelsea," pays tribute to Cadmus when he says: "May blessings be upon the head of Cadmus or whoever it was that invented books." All the primitive religions of the world were founded by great teachers. The beginnings of the Arts and Sciences came into being by great teachers. Great generals have taught; great statesmen have taught. The master craftsmen have been teachers. The prophets of the bible: Abraham, Moses, Isaiah, Jesus, Paul, John—the very greatest teacher of all, "Jesus." He taught for a little over three years. The Rabbinical law forbid a rabbi to teach until his thirtieth year. Jesus studied at the leading Rabbinical Academy of his day. It was located in the city of Jerusalem. His ministry extended over this short period of three years, yet what a mighty preachment it was!

* * *

ALL the great authors have been teachers. Great poets, essayists, dramatists, novelists, all teachers, bringing about changes in all walks of life. It is the office of the teacher to do this very thing. If a teacher cannot change a condition he finds in his pupil, he is no teacher. This is the very foundation of teaching; it alters conditions while working for harmonious unfoldment. If what the teacher does, does not change the imperfect to the more nearly perfect, then it is not teaching; it is nothing —or possibly worse than nothing, if faulty habits are allowed to develop.

The teacher who would make himself worthy the name teacher, has a colossal task before him. We all love to teach gifted students, but the wise person who wishes to gain experience would do well not to take talented students until he has had quite a lot of experience. Don't try to develop players at first; give attention to the pupil who wishes musical appreciation.

The teacher who stops studying when he finds a demand for his services will regret it. The teacher who wishes success will not achieve it unless he continues his own studies. The objective of every teacher should be that of an artist, to know all the kindred branches and be able to play great art works in the literature of his instrument. Every art has a scientific foundation and it is the teacher's duty to himself as well as to the parents and students to whom he is rendering service to know and be able to apply fundamental pedagogical principles to each branch of his work. Has he learned scientifically the art of relaxation? Does he know how a muscle develops strength? Does he know that the thumb is controlled by ten muscles? Has control a mental or physical basis? And why? Does he know the progressive sequence of technical steps?

The answers to the foregoing are matters of common knowledge and may be found in books.

* * *

WHAT does the teacher know about art? Can he describe a few great works of pictorial art? And then tell why they are great art? Does he know some of the great poems of literature? Some of the essays? Dramas?

Can he define the word "aesthetics?" How do the aesthetic values affect an interpretation? What is meant by metrical accent? Rhythmical accent? Melodic accent? Harmonic accent? What is a characteristic accent? Has the teacher seen, read or studied Adolph Christian's Principles of Expression?

What attention has he given to mental unfoldment? Can he explain the coordination of mind, muscles and relaxation? Exceptionally gifted students are able to memorize many compositions without assistance. But many reach a point at which they need help. The teacher must be equal to this contingency by knowing the fundamental pedagogical principles which assist the unfoldment of memory. Memory develops or unfolds even where there is slight ability or no seeming ability at all. The student's career depends upon correct unfoldment of this faculty. As frequently happens, the individual who has the most to give is likely to have the greatest difficulty memorizing. Some persons learn a composition and then later are not able to relearn it in a satisfactory manner. It seems with minds of this type that the longer they play a work the worse it goes. Logically this is all wrong, and of course it is all wrong. The fact is the piece was not learned the correct way from the beginning; was not reviewed correctly. If it had been it would have become easier instead of less easy. The secret is that the ear has been used and not backed up by a mental process or mental understanding. It hardly seems necessary to say that no analysis was done in the first place; or even before the piece is put in practice every note should be analyzed.

Louis Stillman, Pianist, Pedagog, Author and Lecturer. From a Sketch

* * *

THE teacher should know enough about the history of music to teach the scales from the historical standpoint. This is the correct way. There is no other if you wish to give your student a correct understanding of the importance of the tetrachord basis of our system of scales. In this way the pupil is made to realize the significance of Greek culture, also the extreme simplicity of our system. It gives a clearer concept of the minor scales, because at first the tetrachord breaks the larger unit into two smaller units and this proves to be an advantage in most cases.

In an article requiring limited space one cannot say very much about chords and the absolute knowledge of them. Unless they are clear as a unit one is apt to get all tangled up in the meshes of the voice leading, suspensions, etc. Suffice to say that the most complicated chords of the romantic classical and modern school up to and including Debussy are not difficult to sense, if one thinks them correctly—if thought incorrectly or not sensed at all, will bring one to trouble—an insurmountable barrier.

Last, but by no means least, is the teacher able to give his student some idea of the way to practise other than the now generally used practice of taking each part separately. An adequate performance cannot be built up upon this method. It helps, of course, and is satisfactory for a first learning, although there are other means of bringing about a more speedy coordination of the mental, physical and emotional. The complex combination of this trinity of functions demands attention to each particular act before combining them. But the problem in its final analysis is to maintain the distinct impression of the material, the aesthetic values should crystallize and the control increase to a point at which the performance precisely reflects the emotional concept.

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Music of Jean Sibelius to Be Published in America

Another notable triumph for the American publisher of music, in his competition with the old-established houses of Europe, was scored during the past month when Carl Fischer, Inc., closed an agreement with Jean Sibelius, the celebrated Finnish composer and one of the best known of all living composers, whereby the New York firm will control the exclusive publishing rights to his new compositions for a long term of years. The music of Dr. Sibelius is well known in this country, particularly his "Finlandia," and "Valse Triste," which have enjoyed widespread popularity. The first set of his works which will appear from the Fischer press will include:

PIANO SOLO: Op. 101, No. 1. *Romance.* No. 2. *Chant du Soir.* No. 3. *Scene Lyrique.* No. 4. *Humoresque.* No. 5. *Scene Romantique.* Op. 103, No. 1. *The Village Church.* No. 2. *The Fiddler.* No. 3. *The Rower.* No. 4. *The Storm.* No. 5. *The Mourning Strain.*

VIOLIN AND PIANO: Op. 106, No. 1. *Danse Champetre I.* No. 2. *Danse Champetre II.*

Dr. Sibelius has just completed a new symphony, his opus 105, which is promised for publication before the end of the year.

Seymour School Announces Fall Opening

The Seymour School of Musical Re-Education, Mrs. Harriet A. Seymour and Marshall Bartholomew, directors, will open its fall session Oct. 9, the special courses to be Normal Courses for Teachers, Elementary Harmony, Piano, Voice, Conducting and Song Leading. The Seymour Teachers' Training Class has been a particularly large one this season and great interest has been shown from students all over the country, not only in the plan of Musical Re-Education, but in the special courses offered by Mr. Bartholomew in conducting and song leading, showing that the demand for trained leaders for glee clubs, both scholastic and collegiate, is constantly increasing.

Walter Damrosch Sees Lack of Musical Interest in England

"Musical conditions abroad are picking up somewhat, but in London there is yet a lack of interest on the part of the public in things musical," said Walter Damrosch, on his recent return from Europe. "While there, I had the honor of an invitation to conduct a children's concert and was much pleased with the response and interest—in fact I found that I had already become *Uncle Walter* to these English boys and girls, as I am *Uncle Walter* to their U. S. cousins. Well, I am glad to be home again, and will now rest a bit at Bar Harbor before taking up the duties of my fortieth season—that's a pretty long time to serve continuously as a conductor of one orchestra, isn't it?"

Miss Wildermann's Recital

Mary Wildermann, who coached a class of teachers at the normal session of the Progressive Series of Piano Lessons in Jenkintown, Pa., last month, gave a recital at Beechwood School, on the evening of July 8. Her program included, "Beethoven's Waldstein Sonata," and numbers by Brahms, Chopin, Saint-Saens, Rubinstein, Grieg and Liszt.

What Every Piano Teacher Should Know About School Credits for Outside Music Study

THE importance of the cultural value of music is so widely recognized by America's leading educators that there is a widespread movement to accept the work done by piano pupils, with outside teachers, as an equivalent to one of the school academic subjects. To gain full advantage of this opportunity it is important that the teacher be able to demonstrate to the school authorities a comprehensive, logical course of study employed in the training of her pupils. The information necessary to the preparation of such material is contained in our new

Extension Department Bulletin E16, entitled:

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Reviews of the Latest Music

PIANO

From G. Schirmer, Inc.

LINDQUIST, ORVILLE A. *Wholetone Scale Finger Technics.* This is Vol. 161 of Schirmer's Scholastic Series, and comprises twenty-five exercises, with explanatory text in both English and Spanish. The author is a teacher of the piano at Oberlin Conservatory of Music. While the exercises are intended primarily to acquaint the student with the wholetone scale, their value as material for daily technical practice is probably of equal importance.

FRIML, RUDOLPH. *Four Five-note Melodies.* Separately published studies for the beginner entitled: *Now's the Time to Play; I am Weary, I am Lonely; What a jolly World; We Are Strolling Along.* The composer is known to be a melodist of conspicuous ability. These little pieces emphasize his talent in even so restricted a span as the five notes.

GARDINER, H. BALFOUR. *Jesmond.* There is good teaching material in this attractive little piece suitable for the beginner who has an ambition to play a solo that will "sound well." It will require a careful study of its rhythm. *Shenadoah.* A short piece calling for more finished technical proficiency than its companion number. A good study in phrasing.

MANNING, KATHLEEN LOCKHART. *Little Sketches of Fun.* Five short numbers, published collectively, and intended for second-year students or as sight reading studies in phrasing for third-year students.

BILBRO, MATHLIDE. *Flower Songs.* Five numbers, published separately under the titles: *Shamrock, Fleur de Lys, Japanese Cherry, Heather of England and Italian Tulips.* Written by a practised hand and intended for use by adult beginners, by whom they will be especially welcomed.

TERRY, FRANCES. *The Lotus Flower.* A short number that will be appropriate for the studio recital.

ORNSTEIN, LEO. *Fourth Sonata.* This latest Sonata is built on big lines. It contains four parts. The first is all fire and flame, and of course very difficult, with many varieties or rhythm, and parts of it written on three, four and six staves. It is followed by an expressive second movement, which many may find the gem of the work. The third is a Lento movement, full of languid melancholy—some of it written on five staves. The finale is a whirlwind of tempestuous vivacity, occupying fully half the number of pages of the whole work. A very interesting and original composition.

TOY, ERNEST. *By the Stream.* A characteristic piece combining arpeggio and full chord effects. Fleet fingers will be needed for an effective performance.

From Oliver Ditson Co.

BARTLETT, HOMER N. *An April Day.* The late Homer N. Bartlett left to posterity many numbers which will continue to find favor in the studio. This characteristic piece was written in his most genial vein.

ANTHONY, BERT R. *On Parade.* A typical march number, suitable for students in Grade 2-3; *Mee Loo.* A Chinese dance, for students in Grade 3. *Summer Dreams.* A quiet, dreamy piece in the reverie style, for students in Grade 3. Published separately.

LANE EVELYN. *Hunting Song.* Characteristic piece for pupils in the second grade. *By the Brook.* Intended to develop a smooth legato. For second grade students. *Circus Day.* Boys in the second grade will welcome this item. All published separately.

PIETSCH, EDNA. *Ten Little Pieces for Little People.* They may well be the very first pieces that the youngsters will attempt. Words accompany the music.

BAINES, WILLIAM. *Geisha Dance.* A caprice intended for players in the third grade.

BRETT, ELSIE K. *Seven Second Grade Pieces.* Short numbers of simple but interesting construction.

From Clayton F. Summy Co.

REA, FLORENCE P. *Spring and Summer Holidays.* A collection of six pieces, which will be found very valuable in familiarizing the young student with the fundamental chords and enabling him to master certain little problems of fingering. They are melodic in character and stimulating to the interpretative instinct.

SONGS

From J. Fischer & Bro.

DALLAM, HELEN. *A Daily Prayer.* For high and low voices. A well-constructed, straightforward song that reveals consummate musicianship. The poem is by George Winston. *I Shall Not Care.* For high and low voices. This effective poem by Sara Teasdale has been treated with a fine regard for its dramatic effect in a very simple accompaniment. *Love and You.* For high and low voices. A love song with an ingratiating melody, richly harmonized. The poem is by Mr. Winston. *Sweet Bird.* For high and low voices. A song of contrasting musical moods. The last part calls for brilliant treatment.

From G. Schirmer, Inc.

MORGENSTERN, HANS. *Sah, wie im Traum.* For low voice. Only an experienced singer will succeed in bringing out the dramatic content of this finely built song. The poem is by Karl Pokorny, with an English version by Dr. Th. Baker. *Königskinder.* For low voice. The poem is by the same writer. It tells the story of two royal children who met a tragic end. *Seltsam.* For medium voice. A soliloquy, in philosophical vein. It is a song with a fine climax.

BARNES, EDWARD SHIPPEN. *I do not Ask, O Lord.* A sacred duet for soprano and tenor. The poem is by Adelaide Procter.

ZECKWER, CAMILLE W. *The Shower.* For medium voice. A short, brilliant number, suitable for encore use. *Reflections.* For medium voice. A song with an oriental atmosphere. Both of these poems are by Amy Lowell.

CURRAN, PEARL G. *To Eostra.* For high and low voices. A rollicking song of spring, brilliantly scored. The text is by the composer and is deserving of especial mention.

ELLIS, CECIL OSIK. *God Keep You, Dear.* A twilight song, written in the ballad style and dedicated to another balladist—Carrie Jacobs Bond. For medium voice.

COX, RALPH. *Garden Gossips.* For high and low voices. A good encore or salon number, with a brilliant accompaniment.

From Arthur P. Schmidt Co.

WARD-STEPHENS. *Baby's Laugh.* For low and high voices. A new song from the pen of this gifted composer will be welcomed by singers who remember his *The Rose's Cup, Be Ye in Love with April Tide? Summertime* and other melodious numbers. In the present instance he has set the text of Carolyn Wells. It is a song of simple structure, with an ingratiating melody.

TERRY, ROBERT HUNTINGTON. *Early News.* For low and high voices. The verse, by Anna Pratt, describes the announcement from one bird to another that dawn had come again. The accompaniment works into a splendid climax. A brilliant little encore song.

METCALF, JOHN W. *The Desert Trail.* For soprano or tenor. A song of the Sahara, with words by the well-known Frederick H. Martens. Excellent for the concert room.

MORSE, CHARLES H. *All in All.* For soprano or tenor. A song of nature and love, composed to the fine text of Bliss Carman.

GRANT-SCHAFFER, G. A. *Musieu Bainjo.* For high and low voices. This is one of three arrangements by the same composer of songs from the South, in the present instance a quaint example of the Creole tunes known in sections of Louisiana. The arrangement is musicianly and interesting.

COX, RALPH. *In a Southern Garden.* For medium voice. The text is by Henry Bellamann, who, we believe, figures in the musical news of the day. It is a splendidly made song, and the change of key adds much to its effect in change of moods.

BRAINE, ROBERT. *Come to the Wildwood.* For high and medium voices. A waltz-song, which should make a fine appeal. It has a good melody and develops to a stirring climax.

SCHOOL ORCHESTRAS

From C. C. Birchard & Co.

WRANGEL, WASSILI. *Romance.* Orchestrated by Laurence Powell. Those who are acquainted with the famous Laurel School Orchestra series will be glad to know of the appearance of a new set of pieces for school orchestras. This number is intended for orchestras of advanced standing and includes 18 parts and piano, besides the conductor's score. It lends itself admirably to school use and may be counted upon to gain widespread favor.

GOEDICKE, A. *Miniature.* Orchestarted by Laurence Powell. A simple yet effective arrangement of a number, which has decided poetical charm. It lies within the range of the beginner orchestra. Score contains 18 parts, also piano and conductor's score.

CHOPIN, FREDERIC. *Mazurka,* Op. 68, No. 3. The orchestration by Henry F. Gilbert reveals a practised hand in this effective setting of the popular Chopin number. The violin parts lie in the first position and the duties of other instrumentalists are comparatively simple. For full orchestra, with piano and conductor's scores.

New Books on Musical Subjects

THE ART OF COUNTERPOINT, By C. H. Kitson. Published by Oxford University Press, American Branch, New York.

This is the second edition of a treatise originally published in 1907, since which period a considerable change has come over the outlook upon contrapuntal study. The author brings his discussion to date. The first part of the book deals with the technique of sixteenth-century, or "strict" counterpoint. The second part is concerned with modern or free counterpoint.

* * *

MUSIC FOR EVERYBODY, By Marshall Bartholomew and Robert Lawrence. Published by The Abingdon Press, New York.

Taking as their premise the statement that group antipathies and social unrest are the chief weaknesses in American life today and that of all solutions offered to remedy this condition the wholesale employment of music is the most efficacious, the authors have prepared a manual that sets forth the technique whereby music may be brought to all the people. Mr. Bartholomew and Mr. Lawrence were both actively identified with the organized use of music in the army and industrial life of the country during the World War; they are recognized experts in this field and have ably demonstrated the value of music as an agency to substitute contentment for discontent. The book deals with the training of song leaders, rhythm drills, organization and types of community music, music in industry, neighborhood singing, music weeks and kindred subjects. It is a big subject ably handled.

* * *

WHAT THE VOCAL STUDENT SHOULD KNOW, By Nicholas Douty. Published by Theo. Presser Co., Philadelphia.

In a little more than 60 pages, Mr. Douty, the well-known Philadelphia singer and teacher, sets forth, "a few underlying principles, the common property of all voice users, in language of the utmost simplicity, avoiding so far as possible the use of technical terms." There are chapters on song and speech, breathing, vowels and consonants, resonance, mentality and personality and "A Daily Dozen for Singers." The book is well written and is pedagogically sound.

* * *

THE SCOPE OF MUSIC, By Percy C. Buck. Published by Oxford University Press, American Branch, New York.

More and more musicians are coming to realize the importance of an adequate knowledge of the science of acoustics. Mr. Buck emphasizes this need in his new book, which refers to this science as the new material of music. The volume is made up of 10 lectures delivered by the author last year at Glasgow University. It covers also the Origin of Music as an Art, The Nature of Beauty, What is Musical Criticism? The Meaning of Appreciation, Some Common Falla-

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cies About Art, The Place of Music Among the Arts, Melody, Form and Music and Psychology. The style is engaging; it is a book that will interest all thinking musicians.

* * *

A Dictionary of Old English Music and Musical Instruments. By Jeffrey Pulver. Published by E. P. Dutton & Co., New York, N. Y.

A volume that appeals essentially to students of Old English music; contains all those terms in which the ordinary musical dictionary is not interested and for which literary glossaries have no space.

The Fletcher Method Summer School

Every one knows the Castle, the home of the Mason School for Girls, at Tarrytown on the Hudson. These unique buildings were used by Evelyn Fletcher-Copp for her summer music school. No more ideal spot could be found for the purpose. The houses are spacious and artistic, with every convenience; the grounds presented a vision of midsummer loveliness, with the luxurious foliage of trees and shrubs, the velvet lawns, flowers and entrancing views of river bounded by distant blue hills.

Those who were fortunate enough to spend part of their summer in this ideal spot, combined the benefits of outdoor life with intensive music study along various practical lines. Classes were held both forenoon and afternoon of each day. There were frequent lectures given by Mrs. Fletcher-Copp herself, illustrated by lantern slides, or by original compositions by the students. In these informal talks, often attended by friends and guests from nearby places and from New York, this devoted teacher of children not only explained her manner of reaching the child thought and developing its possibilities, but she sought to arouse her listeners to the danger threatening the American child in his music study, through old fashioned, barren methods used in private teaching.

Mrs. Fletcher-Copp believes in class rather than private lessons in early stages; she believes in drawing out the innate powers in the child, in teaching him to express himself through improvising, rather than always copying the thoughts of others. In fine, to make him enjoy his music as a vital thing, as a part of himself.

H. B.

Seventh Musicale at the LaForge-Berúmen Studios

The seventh musicale of the summer season of the La Forge-Berúmen studios, drew a capacity audience to the large rooms of the studios on July 17. Constance Mering, the brilliant young pianist, who has on several previous occasions given evidence of her unusual talent, showed marked progress in her work. Miss Mering has a large tone, excellent technic and beautiful touch. Edna Bachman, a soprano with outspoken operatic tendency, gave the aria from "La Forza del Destino" and her second appearance included "Supplication" by Frank LaForge and "Zueignung" by R. Strauss. Miss Bachman delivered her songs in splendid style and her effects were telling and artistic. She was accompanied by Hazel Dorey, whose accompaniments received high commendation. Loretta Degnan, mezzo-soprano, has a voice of beautiful quality and wide range. Miss Degnan sang with splendid style "Lungi dal Caro Bene," "Dawn in the Desert," "Rain Song" and "Bolero." The accompaniments were furnished by Mr. LaForge.

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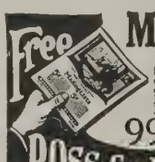

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SCHOOL MUSIC

What the Public School Music Field Offers the Young Musician As a Profession—Present-Day Conditions as Compared With Those of a Few Years Back

BY EDWARD B. BIRGE

WHAT opportunities are offered in the field of public school music to young musicians who are planning to make music their career?

Do these opportunities appeal to the serious musician?

Does school music aim at musicianship and culture, or diversion and amusement for the children of America?

Does a musician entering this profession lose caste with other musicians, do his standards change for the worse, does his ambition take a lower flight, or does he have opportunity for the fullest use of all his musical talent and ability?

Are school music teachers merely well meaning dilettantes or are they as a class both musicians and educators?

Questions such as these deserve serious consideration. So far as aims of school music are concerned, a study of the standard course for elementary grades issued by the Music Supervisors' National Conference shows that they are identically the same as those of the music teaching profession at large. The question as to the greatness of opportunity in the school music field can best be answered by a consideration of its place in education, and its activities and achievements in the field of music.

* * *

MUSIC has been a school subject since 1838, but from the beginning of the present century it has repeatedly been classed as second in importance only to reading, writing and arithmetic by college presidents, commissioners of education and superintendents of schools. Its present status in the educational world is the highest in its history. Even in the days when its activities were confined to singing and reading music, the profession was not without appeal. But those days are past. Conditions have radically changed. Today almost every type of music instruction is to be found in the public schools. School authorities are looking for teachers of singing and of instruments. A place is there for band and orchestra musicians, for theorists, composers, pianists, conductors and for teachers of appreciation. The music departments of our large city high schools are not only giving instruction which formerly was done only by conservatories and private teachers, but their personnel in many cases has been taken from the conservatories themselves.

For example, in the field of theory, harmony and composition, with the single limitation imposed by the age of the pupils, as good work in these subjects is done in many schools as in the colleges of music and the number of students reached is probably far greater. The best text books are in use and the methods are modern.

* * *

IN the field of instrumental work the schools are teaching all symphonic instruments, as in Oakland, Cal., and Rochester, N. Y. In the city of Cleveland players from the symphony orchestra teach strings, woodwind, brass and percussion in small classes, and their youthful students form the very excellent school orchestras and bands of that city. Over two thousand boys and girls in Pittsburgh are taking class lessons in violin alone. Visitors to the schools of Pittsburgh, St. Louis, Cincinnati, Cleveland, Richmond, Indianapolis, Rochester, Detroit, Minneapolis, Oakland and Los Angeles, to mention only a few, will find them all doing this type of work, and fully equipped orchestras playing symphonic music. Here is a field for the instrumental teacher, while for the talented conductor the opportunity is truly enviable.

Class instruction in piano, though of recent introduction into the schools has been very successful, and will ultimately be in every school system. The same can be said of technical voice culture in classes. Special music teachers are needed for junior high schools and the upper grammar grades for work similar to that of the senior high schools, but modified to suit the age of the pupils. Small cities and towns, with less specialization are carrying on the same kinds of music activity as the large cities.

That the children in the public schools shall become acquainted with some of the masterpieces of music during their school days is rapidly becoming embodied in the program of the schools. Under the title of music appreciation the work takes many forms, listening lessons with the aid of the phonograph, player-piano and reproducing piano, attending recitals and concerts, and the popular music memory contest. The fact that through some form of appreciation every child is reached makes this instruction as invaluable as singing itself.

* * *

ALL music instruction in the schools is given under the general direction of the supervisor of music. In small towns the supervisor usually teaches in the high school in addition to supervising the grades. In cities the size of St. Louis the director of music has a large staff of assistant supervisors and special teachers who are assigned by districts to supervise the grades or to teach in the high schools. It is a striking fact that the ability of supervisors not only to show what children can do in singing, but to open up new paths, has caused an amazing expansion of the profession not only in breadth of subject but in the number of teachers required for the work. The city of Rochester has a music department of forty-six compared with a quarter that number only a few years ago. With the increased importance of music in the school world the position of supervisor has enormous possibilities in the hands of an able musician and administrator as has been repeatedly shown in the history of school music. Leadership has been shown in teaching ability, in conducting, in handling large administrative situations, and in developing new types of work. The attractiveness of school music as a profession lies largely in its broad scope, broad enough to include every kind of musical and pedagogical interest and ability, from the small town supervisor to the State director of music, the latest addition to school music positions.

* * *

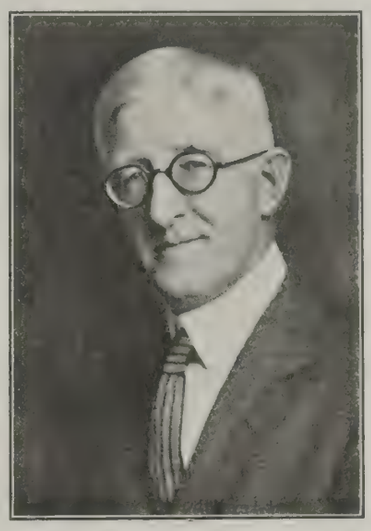
BUT the teaching of school music is not confined to the public schools. The great work of preparing teachers of public school music is being undertaken by normal training schools, State universities, colleges and conservatories of music and to their faculties are being added teachers of school music. Such positions in large part are naturally filled by successful supervisors of broad training and experience.

It should thus be clear that public school music is a real profession; that it offers for the earnest musician a career of dignity, importance and usefulness, a career offering itself to many grades of ability, and to many types of musical interest, but for which in every case is demanded preparation, sincerity and wholehearted devotion. It is a profession the high standing of which in the world of music and education has been created by the hard work of a century of music teachers who have had faith in childhood with a growing determination that every child snall have the fundamentals of a music education according with his abilities and desires. The person to whom such a work is attractive is afforded an opportunity to make a real contribution to our national culture, and of rising through successful experience to positions of leadership equal to those offered by any profession.

This topic will be discussed further in another issue.

The Musician and Public School Music

THE remarkable development of public school music in the United States is of vital, personal interest to EVERY PROFESSIONAL musician and teacher. Here is a big, ever-growing field. It offers alluring prospects to the well-equipped, serious-minded teacher. Mr. Birge will, in this and future issues of THE MUSICIAN, address his monthly discussions to an audience of young musicians who have a right to think of school music as a profession. There is probably no man in school music who can speak with greater authority and knowledge than can he.—EDITOR.



Edward B. Birge

Teachers' Normal Class in Milwaukee

In Milwaukee there is to be held, beginning in the early fall, a Normal Class in piano teaching based upon the University Course of Music Study and conducted by Jacob Moerschel. Many teachers have already arranged their schedules to permit their weekly attendance upon this series of lessons, and the enrollment at the present rate will soon fill the allowed quota. Mr. Moerschel has a considerable following and his background and experience fit him admirably for the task. He was a pupil of Julius Epstein in Vienna, and of Joseph Dachs, the teacher of de Pachmann; also of Eugene Thomas and Theodore Leschetizky. He received the approval of Antonin Dvorak for his performance of the Dvorak Quintet with the Bohemian Quartet in Prague and as kappelmeister of the opera in Pressburg, he came into association with Brahms, Bruckner and Anton Rubinstein. His work in Milwaukee shows the results of his attention to the developing of musicianship as well as mere pianism, and in this regard he becomes an ideal exponent for such a work on musicianship as The University Course.

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Regarding the Music in This Month's Issue

Waltzing Mice, by Poldini. This attractive piece shows how a musical result may be achieved with the simplest of material, in the hands of someone who knows how to cut a garment to fit his cloth. In point of difficulty it hardly comes out of the first grade.

Puck, by Edvard Grieg. No one could possibly mistake the strong Grieg traces in this number which has only recently achieved popularity. It is an excellent teaching piece for the third grade.

Reminiscence, by Maykapar. Few have excelled this Russian writer's ability to make a melody which will stand alone with little or no accompaniment. The form of this excellent teaching piece is worthy of note. The theme is rather of the character of an introduction and it recurrs as the material for the coda. Within this there occurs a simple song form consisting of the melody in octaves as the first subject; then a harmonious passage in major is the second subject, returning to the first subject and then to the coda.

Romance, by Armand. These numbers in op. 10 by Armand, bear unmistakable earmarks of a master touch and make one morally certain that they are issued under a *nom de plume.* The tendency to copy them entirely in the treble clef undoubtedly accounts for the failure of modern teachers to use them extensively, but transposed lower, as in this instance, the result should be very valuable for instructive purposes.

Remembrance, by Skabo. This simple piece is typical of the modern Scandinavian school which in large measure continues to embody in classic form much of the folk material of the Peninsula.

Slumber Song, by Gretchaninow. This delicate lullaby has overcome the limitations of the nursery and has appeared upon the recital programs of a number of foremost artists. It is as valuable in the studio as in the home.

Andantino, by Lemare. This is perhaps the most popular piece for pipe organ which has ever been written and yet there are many organists who still know it more by reputation than from having used it. The present edition compresses the entire composition into two pages facing each other, thus eliminating turns. It consists of the upper material played singly; then repeated, adding the sixth which the composer desired to have "thumbed" on the manual next underneath. Then follows the second subject in minor, returning to the first subject, the melody this time played in both sixths and octaves, in which form it continues into the coda, gradually hushed until it fades off into the silence.

Marguerite's Spinning Song, by Gabrielli. Here is a piece for Violin and Piano which has much character and yet is without difficulties either for the violinist or pianist The continuous trill in sixteenth notes should not be hurried. It is a simple alternation of two tones representing by a device of common usage the monotonous revolution of the spinning wheel.

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Teaches Lehmann Method in New York

Mme. Minna Kaufmann, teacher of singing, has brought her summer professional activities to a close and after a vacation at Point Pleasant, N. J., and a visit to her former home in Pittsburgh, will re-open her Carnegie Hall Studios in New York on Oct. 1. A large class of gifted young singers, anxious to study voice according to the doctrines expounded by the famous Lilli Lehmann, worked with Mme. Kaufmann throughout June, July and well into August. This class included several teachers from various parts of the country as well as professional artists. Mme. Kaufmann is a product of the Lehmann studios in Berlin and is an authorized teacher of that noted prima donna's principles of vocal culture.

Music with Motion Pictures

There has been an abundance of good entertainment in New York during the last few weeks for those who enjoy the combination of motion pictures with music. At the Capitol Theater, in addition to the excellent ballet and vocal ensemble features, so artistically mounted, Goldmark's "Queen of Sheba," Overture, selections from Puccini's "La Bohème," Thomas' Overture to "Mignon," and Tschaikowsky's "Romeo and Juliette" overture have been the principal orchestral offerings. The Capitol Orchestra is gaining in its fineness of ensemble. It is pleasing to note that Eugen Ormandy, the capable concert master is winning his first way to conductorship.

At the Rivoli Theater the continued run of "The Covered Wagon" permits only the performance of Mortimer Wilson's excellent overture "1849," which the orchestra plays with stirring effect. Hugo Riesenfeld has appeared frequently as conductor at the Rialto where early last month excerpts from Puccini's "Madame Butterfly" and vocal ensembles were offered. Carl Formes, baritone, son of a great basso of former days, has been appearing as soloist at this popular theater.

Teaches Dalcroze Eurythmics at Institute of Musical Art

Nelly Reuschell, who has come to America from teaching the Dalcroze System of Eurythmics in the Royal Academy in Berlin, has been engaged by the Institute of Musical Art in New York to give the same work in its preparatory centers for young students. Miss Reuschell holds the Maurice Aronson certificate and she had instruction from Godowsky before giving work at the School of Applied Rhythm at Hellerau. The Dalcroze idea is that little children should be brought to piano music in a musical way, first with rhythm, then with tones and sight reading before technical instruction is given.

Former Pupils Greet Scharwenka in New York

Xaver Scharwenka, the celebrated pianist and teacher, stopped off in New York on his way to Berlin, after having taught a master class in Chicago, long enough to greet some of his former pupils and friends. On the evening of Aug. 15, J. Warren Erb arranged an informal reception for the distinguished visitor and Mme. Scharwenka. About a hundred persons, several of whom were once students of Scharwenka, attended. The veteran artist played three numbers, which were received with rapturous applause: the Thirteenth Rhapsodie of Liszt, his own "Theme and Variations" and Waltz. After his first number he warned his friends: "Anything you ask of me but not the Polish Dance." In his seventy-fourth year he gave but little evidence of advancing age; his technique was well-nigh flawless, his command of delicate figurations was that of a master in his prime and the big dramatic effects were delivered with the assurance of a young giant. It was indeed a remarkable experience for all who were fortunate to be in attendance. Among the guests were noticed Mrs. Augusta C. Stetson, Dr. Sigmund Spaeth, Kitty Cheatham, Mme. Ella Backus-Behr (who motored down from Hyannis, Mass., her summer retreat, just for this occasion), Mrs. Bernard Braslaw, Mrs. Carl Fischer, A. W. Lilienthal, Leo Schulz, Harriette Brower and Miss Firgau.

Oscar Saenger's Chicago School Ends Successful Season

Oscar Saenger, will reopen his New York studios on Sept. 15, after his return from the brief vacation that followed his first summer school in Chicago. The success which attended this western session was so pronounced that plans are already under way for next summer's school. At the closing musicale, on July 22, 16 of the students appeared in song and made a very creditable showing displaying exceptionally beautiful voices and many of them special aptitude for the work. The outstanding professional was, of course, Eleanor Hazzard Peacock, who has sung much both here and abroad and whose programs of children's songs have brought her high praise in many countries. Following are the names of all those who participated: Isabella Addis, Myrtle Brown, Lillian Collier, Virginia Lowry Coffman, Anna B. Dyck, Irene M. Houdek, Miriam Klein, Miriam Little, Mabel C. McMurtry, Rena Olds, Eleanor Hazzard Peacock, Katherine Penner, Arlene Dux Scoville, Hazel Virginia Seamon, Lucile Westerfield and Beatrice Wagoner.

Birger Beausang to Teach at Syracuse University

Birger Beausang a pupil of Oscar Saenger, has just been engaged as associate professor of voice at Syracure University. Mr. Beausang, after studying with Mr. Saenger in Chicago, continued for an entire season in New York to get in closer contact with the master and to study his method of teaching. He studied voice and was a member of his repertory-interpretation, teachers' and opera classes. Mr. Beausang is the possessor of a beautiful baritone voice, and besides teaching at the University he will be heard in concert during the season.

One must remember that the people interested in revolutionary music are a comparatively small group. The mass of people are devoted to what may be termed standard music. I think that composers of this contemporary kind of music are much concerned with how the thing is done and too little with how they do it. What is wanted is somebody great enough to use fine music. It is the matter, not the manner, that counts. —H. C. Colles.

The Best Methods of Key-board Harmony

Importance of Mastering the So-Called Trivial Details of Early Theoretical Study—Danger of Misleading Short-Cuts

By ARTHUR OLAF ANDERSEN

IN the last article we discussed the absolute necessity of harmonic memorization for the pianist. In this paper we will take up the best methods of key-board harmony.

The up-to-date teacher of piano applies harmony with the regular pianistic training from the moment the pupil begins straight through the course. This is as it should be. A child can absorb the fundamental principles of harmony just as easily as a grown up, and in the matter of scales and primary chords, the sooner the youngster begins to think the quicker will come satisfying results.

It is difficult for some teachers to realize this. They are impatient with pupils who do not grasp things quickly, and are lax in their explanations of the simplest things connected with key-board harmony. They take too many things for granted, expecting the student to understand. There are a great many trivial things which a musically inclined person is supposed to know. Some do know, but a great many are ignorant of the most ordinary things connected with notation, formation of scales, formation of triads, etc. The teacher should take time to attend to these necessary things. They pay in the long run, and the reaction and reflection of the good work of carefully trained studio products is a satisfaction not to be disregarded.

As to the matter of harmonic training the writer advocates only that system which classifies all triads, seventh and ninth chords under the three basic qualities of *Tonic, Subdominant* and *Dominant.* All chord formations will fit this grouping through relationship of common tones. Some triads may serve as substitutions for two qualities as, for instance, the mediant, which has two common tones with the tonic triad, as well as two with the dominant. If the mediant is in root position with root doubled it will exhibit more of a tonic quality than when it is found in first inversion with third doubled. In the latter instance it is a dominant quality. The submediant triad may substitute for the tonic or the subdominant. Which substitution it is affecting may be determined by its position in relation to the chord which it precedes or follows. When it follows the dominant, or a dominant quality chord, it is substituting for the tonic. When it precedes a chord of dominant character it is substituting for the subdominant. The supertonic triad is a subdominant substitution, while the leading-tone triad is a dominant substitution chord. Thus we find all triads classified:

Tonic
Mediant
Submediant
Subdominant
Supertonic
Dominant
Mediant
Leading-tone

From this classification eminate various transitions. Transitions are the temporary shifting of the tonic to another triad of the scale without creating a definite change of key.

Each triad may have its own dominating chords or dominant formations. As an example, the dominant of the dominant in the key of C major is d, f♯, a. This is arrived at

Arthur Olaf Andersen

in a very simple manner. The dominant of C major is g, b, d. It is a major triad and consequently we consider ourselves momentarily to be in the key of G major. Thus the f♯, which is the characteristic feature of G major will be found in the dominant of the dominant. By adding a third above the dominant of the dominant we form the dominant seventh of the dominant. Another third added above this new chord of the seventh results in the dominant ninth of the dominant. The omission of the root of this dominant ninth leaves the leading tone seventh of the dominant. The contraction of the seventh of the leading-tone seventh determines one of the most popular chords in all composition, the diminished seventh of the dominant. Thus we have formed a few of the dominant formations relative to the dominant triad. The same procedure may be practiced with each of the triads, except that formed on the leading tone which is diminished and cannot serve as a temporary tonic. A tonic triad must manifest a sense of repose and consequently must be either major or minor. It may be used in its subtonic aspect which causes it to become major, thus, in C major, we find it b, d, f.

We have gone somewhat into detail to explain what is meant by classifying all chords under the three named captions. A treatise on harmony which advocates the old-fashioned methods of procedure, from the figured-bass standpoint, will do the student of harmonic-analysis very little good. In such treatises he will find no classification of chords, simply a jumble of all primary and so-called secondary triads, bearing no relationship to each other except in a haphazard fashion, which the student finds confusing and unreliable. No distinction is made between transition and modulation, which adds to further confusion and, altogether, the resulting practical benefits derived from the study of such so-called harmony are nil. He may be able to learn the names of some of the chords in his piano music, but he will not find it easy to memorize them because they are simply chords and not qualities. In a conversation with the eminent French composer, Vincent d'Indy, this topic of classification of all chords under the three primary qualities was discussed. M. d'Indy not only advocated the system but practices it in his teaching of analysis at his Scola in Paris.

Piano students of today have much competition, which is a stimulus for perfection of attainment. No stone should be left unturned in their endeavors to excel in their chosen field. If they are not thoroughly prepared musicians they stand very little chance of greatness and are handicapped at every step through lack of knowledge. Pianism is not a matter of digital fleetness and accuracy in a few compositions. It is something vastly greater. The pianist must be an unrelenting tireless student, ready to consider and make the most of every detail in connection with his work. Not only should he make a thorough investigation and study of harmony, but also delve deeply into counterpoint for the sake of a better and more forceful comprehension of melody; and acquaint himself with musical form so that he will realize the whys and wherefores of the structure of the compositions he is performing.

There are no easy shortcuts to genuine accomplishment, and do not let anybody deceive you into believing there are.

Never "Hear" Their Own Voices

"It is impossible for singers to hear their own voices, for the good and sufficient reason that the organ of hearing, the ear, is located on the outside of the head, while vocal sound is produced on the inside of the head, throat and chest. Therefore singers, like blind men, have to depend upon touch and physical sensations for their tonal consciousness and guidance. As a matter of fact, this is precisely what singers have always been doing; they have not heard their own voices as they have supposed."—*Anna Groff-Bryant.*

When the business man joins hands with the teachers of music in the schools and begins to take an active interest in this cause, you will see the greatest impetus in music that has ever been aroused in this country.—*Glenn H. Woods.*

The Little Giant Who Kept Eternally At It

(*Continued from page* 11)

IT must be apparent to every one how greatly these conditions have changed. The little giant has kept eternally at it. His art has broadened and deepened. He has learned how to express sentiment and emotion in his playing. Though he does not "wear his heart upon his sleeve," his tone has taken on a warmth it never used to possess; and thus it comes nearer reaching the heart.

Again audiences were quick to feel the added warmth of appeal in the artist's message. Carnegie Hall is now always packed to the doors when Hofmann plays, and seats are often at a premium. At his final recital of last season, one of the best known critics wrote: "The vigor and clarity, the utmost mastery of dynamics in Hofmann's playing, magnified even the least of his pieces into a gem revealed in singular purity through a magician's crystal." Things like that did not used to be said of Hofmann's playing; he has risen to the summit and stands as one of the greatest pianists of our time. He was blessed with great talents to start with, and he has continued to cultivate them with the greatest earnestness of purpose and devotion to high ideals.

* * *

THE student of the piano can learn many things from a recital by the Polish pianist—first of all.

Clarity of finger technic. Here is clean finger action, made with exact movements. On this subject Hofmann is more precise than almost any other artist with whom I have conferred. "The finger should make exact up and down movements and strike the key precisely in the middle of its surface," he told me. Fancy a Hofmann being so accurate, when students seldom take thought for such things! Ah, but therein lies his technical perfection. Did you ever hear him slurring over a passage or messing up things? No, all is smooth, clear and limpid.

Attention to Movement. Hofmann makes many arm gestures, which are always easy and graceful. Indeed, one might say he plays *with* the arm, which moves from the shoulder and carries the hand wherever it is needed, from one end of the keyboard to the other. These movements do not interfere with the clearness of finger touch. They prove conclusively a condition of the playing mechanism which is most essential to good tone. And that condition is *Relaxed Arm Weight.* Hofmann seems to have solved this problem of *weight touch,* which causes so much discussion at the present time. It is a valuable lesson for the student to watch this pianist's movements of arm, listening meanwhile for the tone produced.

* * *

ANOTHER quality of his performance is that of *Rhythm.* From whichever side you consider the subject you find rhythm stands out conspicuously in Hofmann's playing. If it is mechanical rhythm, he certainly has that to perfection. If, on the other hand, you look for *artistic rhythm,* you will find it in large measure. No matter how much he may sway within the phrase or measure, the sense of beat is always there, like a balance wheel. There are two things critics sometimes bring against Hofmann—that he plays too loud—"pounds," and too fast. Well, they have said that of his great master Anthon Rubinstein, and it may be true at times. Rubinstein tried to transform his instrument into an orchestra: "the piano is too small for me" he would explain in despair, when trying to bring out the big effects he had in mind. So Hofmann may feel, as a life long pianist and composer. He, too, doubtless conceives bigger effects than the piano may be able to stand. The critics usually prefer rather mild players, "who never force the tone of the instrument." That is very well. But many of us are ready to exclaim: "Give us big, dramatic effects, great contrasts of tone and monumental climaxes, such as Hofmann and a few other great artists can create."

* * *

PERSONALLY I found Mr. Hofmann one of the most modest of men. From a memorable interview I quote the following:

"It goes without saying that an artist in these days must have a great technic; that is where piano playing really begins. But I do not consider that I yet possess a perfect technic, for I still have some limitations. There are still pieces I do not attempt; some that require more power than I now have. The player should never urge his force to the limit, else it will sound hard, there must always be a reserve power back of it. If I am to fill Carnegie Hall, my scale of dynamics is quite different from what I use in a smaller place.

"As I see it, there are two kinds of pianists. One kind masters every note, sign and mark of expression, and always tries to play the piece in exactly the same way.

"The other kind of artist—their number is small I admit—never play the piece in precisely the same way. They strive for the control which gives absolute freedom of expression. It is, of course, necessary to plan a model in the studio, though public performance may differ somewhat, as it admits certain elements of improvisation. The player must cast fear to the winds and risk everything. Timidity and bashfulness are bad faults. The player should be a free and open avenue for the expression of the spiritual and emotional meaning of the music. When one can thus improvise the composition, as it were, then it seems the piano is no longer just a piano. It has been said that when Rubinstein played, the instrument did not sound like a piano. It was another medium, or like a whole orchestra—in spite of the wrong notes. When playing himself, Rubinstein often struck wrong notes, yet in teaching he was very exact and would not endure slips of any kind. But in public he took the risk.

"The piano is the universal instrument. The pianist stands alone in the control of his instrument. He can express every known emotion. We like to say the piano can express all emotions, when he know it really can express nothing at all without the player. If he have many emotions and the art to express them, the piano will do his bidding."

Mme. Butt Sees Advantage in Foreign Study

(*Continued from page* 13)

A word may be added in regard to Mme. Butt's advice to young singers to go abroad for study. For the English people it is only a matter of a few hours to find one's self in another country, speaking another language. Paris and Berlin are comparatively close at hand.

The case is very different with the American girl. She has no need to take the long ocean trip, putting the sea between herself and her loved ones, when she can secure such splendid training in her own country. The girl from Texas can broaden her environment by going to New York for further advantages; the girl from Oshkosh can study in Chicago. Times have changed. An American student would be ill advised to exchange the comforts of the homeland for the unsettled and hectic conditions of any of the European capitals today. She is a sensible girl and knows when she is well off. Yet we all can see what Mme. Butt means, and she is undoubtedly right, from her point of view.

Fine Choral Singing Needs No Apologist

The opportunities and responsibilities of the conductor of today are tremendous; everywhere we see the results of his hard work in campaigning for better musical standards; programs are greatly improved both in selection and in rendition; there is a constantly growing demand for the best. Better and more catholic taste in selection, more novelties, and interest on the part of singers cannot but result in better appreciation and support from audiences. We have heard complained in Metropolitan circles recently that choral programs seem to attract but scant public interest; if this be true, the reason is not far to seek. With very few exception, we hear too many repetitions of standard works—things which have become thoroughly familiar to the public, and of which they have become thoroughly tired. Let the conductors make an attempt to arrange interesting and new material for their programs, and there will be no lack of interest or support. Fine choral singing needs no apologist—*From Fischer Edition News, Published by J. Fischer and Brother.*

Gymnastic Conductors

There is no doubt that vigorous movement and alertness on the part of the conductor can infect the orchestra with some measure of responsiveness, but instrumentalists are too thoroughly proved to be beguiled. This is seen again and again when one conductor, almost without perceptible movement, obtains a reading equal to, and often better than, that of another, whose form of exercise would belong more appropriately to the prize-ring. It is not always the case that the excess of gesture is justified by the dynamics of the music. It can be—it not infrequently has been—wasted on some tiny flutter in the orchestra, an "aside," so to speak, during the composer's discourse—*London Musical Times.*

Worth-While American Composers

(No. 10 in a Series of Biographical Sketches)

MRS. H. H. A. BEACH

WITHOUT doubt one of the most interesting careers in the annals of American music has been that of Mrs. H. H. A. Beach. A list of her achievements gives evidence of a personality endowed with a tremendous capacity for work, unusual powers of concentration, prodigious mental equipment, and above all, the undying spark of genius in sufficient strength to kindle to a blaze all worthy material that comes within its range.

Mrs. Beach was born in New Hampshire in 1867 and was singing little songs before she was a year old, at four was playing the piano and at seven gave two concerts. As her parents had no desire to present her as a child of prodigy, she was given a thorough general education in connection with her musical training, which was continued under American masters, and it was not until she was sixteen that she again appeared in concert. At seventeen she was a soloist with the Boston Symphony Orchestra and the Theodore Thomas Orchestra, and from that time on she has been well known as a concert pianist both in this country and abroad.

As a composer her career is even more phenomenal. Other than instruction for one year in harmony, she is entirely self-taught, having devoted herself to the study of counterpoint, composition and orchestration directly from the great works of musical literature, and the thoroughness of her mastery is evident in her writings. Her first large work was the Mass in E♭, performed before she was 25 years of age by The Handel and Haydn Society of Boston. Other works of similar magnitude include the "Festival Jubilate," composed for the dedication of the Women's Building at the Chicago World's Fair, the Gaelic Symphony, brought out by the Boston Symphony Orchestra, the Concerto in C♯ minor, a Quintet, and a Sonata for violin and piano, given its first performance in Paris by Eugene Ysaye and Raoul Pugno. To enter into an adequate discussion of such works would require several volumes, but there are among her smaller compositions, particularly among her songs and piano solos, a number of pieces so worthy and so well loved as to require special mention.

Mrs. H. H. A. Beach

A survey of the concert programs of American singers would doubtless show among the favorites her Three Browning Songs, "The Year's at the Spring," "Ah Love but a Day," and "I Send My Heart Up to Thee," music as exquisite as the poems themselves, and perhaps equally popular, "Shena Van," the dainty "Fairy Lullaby," "My Sweetheart and I," the exultant "June," and the two songs, "Ecstasy" and "Exaltation," whose moods are so well marked by their titles. Heavier numbers are "Empress of the Night," "When Soul Is Joined to Soul," "A Song of Love" and the aria, "Jephtha's Daughter." The duet, "Far Awa'," for soprano and alto, is also well loved.

Among her compositions for piano probably the favorites are "Fireflies," a scintillating study in double thirds, which has been programmed by Josef Hofmann, and the "Scottish Legend." Her two sets, "Children's Album" and "Children's Carnival," are fine examples of intelligent writing for children—pieces well within the grasp of small players, yet original in their conception and thoughtful in their construction. One group which should be more widely known is "Eskimos," four numbers founded on folk songs which have genuine beauty in their themes and harmonic treatment. Particularly appealing is "Arctic Night."

In her newer numbers the song, "In the Twilight," and especially the four piano pieces, "From Blackbird Hills," "The Fair Hills of Erié, O," "A Hermit Thrush at Eve" and "A Hermit Thrush at Morn," we find Mrs. Beach quite abreast of the time in her tendency toward the unusual in tonal coloring. The four piano pieces, by the very nature of their subjects, lend themselves to such treatment, but the composer's natural genius for beauty and her thorough grounding in conventional forms prevent her from going too far afield in the search for the unique. Doubtless Mrs. Beach will never receive the title (or epithet) of "ultra-modern," but she will unquestionably continue to stay in the vanguard of those who are writing worth-while American music.

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Arthur Lawrason Tries Voices in the South

Arthur Lawrason, the New York vocal teacher has reopened his studios after returning from a 3000 mile automobile tour, through the South in the course of which he visited the homes of a number of his students and gave several voice trials for those who sought his judgment. In Chattanooga, where a handsome soldier memorial hall has been built, Mr. Lawrason had conferences with leading citizens and members of the Board of Trade, in which he urged the establishment of a municipal opera company, along the lines of the one which has had such success in St. Louis. Mr. Lawrason told the committee that the city had more than enough talented young singers to organize a company, which could give the lighter works in true professional manner. He conducted vocal classes during his visit to Columbia, S. C. In Marietta, Ga., he visited Mrs. J. Graham Sullivan and in Bristol, Tenn., he attended a recital given by Regina Vicarino, another product of his New York studio and now a teacher at the college in that city.

Use of the Word "Carillon"

Editor, The Musician:

May I call to your attention the desirability of using the word "carillon," to indicate the musical instrument consisting of about three or four chromatic octaves of perfectly attuned bells, played by both hands and both feet by means of a keyboard and pedal board. "Carillon" should properly be restricted to this use and not be applied to the from six to sixteen substantially diatonic bells that make up a chime. Elsewhere than in America the distinction I mention seems always to be made.

If this brief suggestion does not make the matter entirely clear, may I suggest consultation for further details of my book, "Carillons of Belgium and Holland," to be found in all the principal libraries of this country and abroad, or the articles Carillon or Chime in the latest edition of Encyclopedia Americana, signed, W. G. R.

Yours very truly,
William Gorham Rice.

Places Teachers in Private Schools

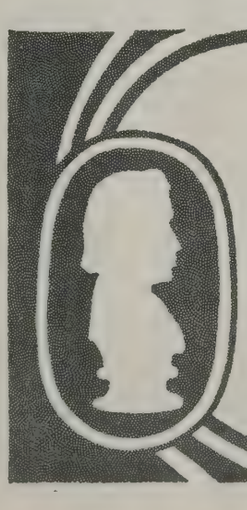
Henry C. Lahee is having an increasing number of applicants for teachers of music in private schools at his old-established bureau in Boston. Mr. Lahee declares that September is the best month in the year for teachers wishing to make a change for next spring, to take steps in such matters.

Flammer to Publish Christian Science Songs

The Christian Science Catalog of songs by Frances Porter Ross has just been purchased by Harold Flammer, Inc. This adds to their catalog the following well known Christian Science songs: "My Pilot," "I'll Go Where You Want Me to Go," "Enough to Know," "Thoughts," "All's Well" and "Be Strong."

E. Presson Miller's Studio Work

E. Presson Miller has had a busy summer session with his voice students. He will resume his regular season at his Carnegie studios in October as usual.



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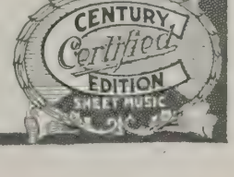

When "Musical Education" Becomes a Farce

By PHILIP G. CLAPP

Of the University of Iowa from a paper read before the Music Teachers' National Association in Pittsburgh

WE musicians like to consider ourselves artists, and our calling a profession. Unfortunately we have to wrest our living from a public, which credits us with small integrity, and yet is exceedingly gullible concerning our objectives and our means of attaining them. Earning a livelihood in music thus becomes a highly speculative venture, peculiarly beset by the temptation to monopolize as far as possible any streak of "pay gold" that we may find. With little confidence in us outside our own ranks and still less inside, self-respect becomes almost entirely an individual matter, and those admirable persons who are actuated by it tend to become conscientious artisans plying a trade rather than artists practising a profession.

Nowhere does this show more clearly than in musical training—or what we like to flatter ourselves by calling "musical education." Most musicians, theoretical and practical, are trained substantially as a plumber, a chaffeur, or a piano-tuner is trained; that is to say, someone who is already able to do what the neophyte hopes to learn, shows him first the simple act, and then those "tricks of the trade" by which he may reasonably expect to "put it across" and "get away with it.'" Little attention is given to fundamental principles, and that little is oftener based upon assumption than upon rational conclusions derived from experimentation under test conditions.

While this condition is lamentable, it is not astonishing. Why should we expect sound education in a field in which there is almost no sound criticism, and in which what there is is the result of happy intuition rather than rational analysis? In any generation there are likely to be a few critics endowed from birth with an intuitively just sense of musical values, and, if these fortunate few succeed in developing their gifts by experience and in retaining their courage and integrity to the point of expressing frankly what they believe, their contributions to musical enlightenment are very great. Unhappily such critics are rare; the remainder have to fall back upon the traditions of the particular party with which they ally themselves, and such traditions are almost without exception based upon assumptions which age alone has invested with superstitious veneration.

Rosenthal to the Pianistic Youth

"The mere fact that one has not studied with Liszt, that one has not heard the Chopin school, that one has never been privileged to listen to Anton Rubinstein is a colossal drawback and can never in its helpless negativeness constitute any claim to distinction. Having missed the great triumvirate Liszt-Chopin-Rubinstein, the pianists of the younger generation are bound to learn from us who had the privilege to study with these pianistic and musical giants. If they choose to turn away from us they harm not us, but themselves.

"They boast of their youth, but who is really young? I turn for my answer to my favorite philosopher, namely, myself. I gave, long ago, the following definition: A man is young when a lady can make him happy or unhappy. He enters middle age—the age of bon vivant—when a lady can make him happy, but not unhappy. He is old and gone when a lady can make him neither happy nor unhappy.

"Well, I am still young."—*Moriz Rosenthal.*

MUSICIANS WHO HAVE "SOMETHING TO SAY"

ONE often hears the expression, referring to the performance of a musician that he "has something to say." Albert Spalding in an article in *The Outlook,* describing the annual contests of the violin pupils at the Paris Conservatory, on which occasion he acted on the jury, says:

"The young ladies who followed in rapid succession were all strangely alike — good violinists all of them. Something to say? Not one. Now this 'something to say,' what is it? Is it a tone, however golden? No. Is it a technique however brilliant? No. It is not this or any other thing. In fact, it has nothing whatsoever to do with things. It is the expression of your spiritual self, the inner voice of what you are and stand for. The sum and total of trained qualities, however admirable, are as 'words writ in water' beside the eloquence of this inner voice when it makes itself heard. And not one of these young ladies had shown the necessary grain, even to the size of a mustard seed."

Sound Advice for Singers

By SARAH ROBINSON-DUFF

(From her Book "Simple Truths Used by Great Singers")

ALLOW me to revert once more to the great necessity of relaxation in all you do, and of a well-defined knowledge of each step taken, that you may have a perfect structure whose architect you are. Your art must not control you, but you must control your art, and the key to this, as far as we have gone in the art of singing, is based upon three fundamental principles: *Breath, Jaw and Tongue*

The most important work in any art is the foundation, and then is the time when one should have the best lessons. It is never the size of the voice that is its determining qualification for success. Many times a tone which seems to the person themselves small, will possess a far greater carrying quality than the tone which vibrates enormously inside one's own head. The tone must have projection to have success.

Two Kinds of Opera Singers

"The opera singer today who relies for success upon his or her ability to utter beautiful and dramatically meaningless vocal sounds will last just as long as his voice remains perfect, and no longer. As soon as the sensuous appeal of the instrument is gone, there is nothing left. On the contrary, the singer who makes his appeal to his public on the strength of his acting and his power to color his voice to suit the dramatic exigencies of the moment can go on singing until he dies, if he chooses."—*Deems Taylor.*

Church Music of Today At Low Ebb

—By Peter Christian Lutkin—

of Northwestern University

WHEN we critically compare the output of sacred music today with that of the sixteenth and seventeenth centuries we have little or no reason for self-satisfaction or contentment. In the earlier music we find a spirituality, a refinement of feeling and a reverence of touch that is conspicuous by its absence in more recent times. With these early composers there is a mastery of part writing, a sense of proportion and a capacity for producing fine effects with simple means that is beyond all praise.

This enviable command over the resources of vocal composition was due to two reasons. In the first place, composition was the first business of a musician in those days. He was ready to write music for any and all occasions. In the next place the church so dominated human life and thought that the musician had small scope for his activities save in the service of religion. Moreover, ecclesiastical institutions were surrounded by an atmosphere of reverence, piety and sincerity that was distinctly reflected upon the art of the time. When we contrast these conditions with those that prevail now it is small wonder that our sacred music is found wanting in the weighing.

Music, like medicine, is subdivided into specialties now-a-days. Comparatively few make composition their main activity, and of these few, a still smaller number occupy themselves intensively with church music. Instead of a spirit of earnestness and devotion we are engulfed in an atmosphere of commercialism and irreligion. The church cuts but a small figure in the lives of the multitude. In consequence, most of our modern church music lacks in dignity, in sincerity and in skilled workmanship.

Its fundamental weakness is apt to be in an inadequate conception of the texts employed. Words are selected not for the religious truths they stand for, but for the purpose of sentimental musical exploitation. The results may be imposing and effective, but they are neither convincing nor have they the qualities which endure. The primary object of church music is to illuminate and vivify the message of the words. If the music fails in this respect it is sad stuff indeed and has no sufficient reason for being.

In the hands of the right type of composer music can most gloriously enlarge upon the innate meaning of words. It can attain heights and fathom depths unsuspected in the naked word. An examination of any fine-grained piece of church music will prove this statement. A simple and familiar example is Stainer's "God So Loved the World." This breathes a devout mind and a sincere spirit in every word.

Unlike the early band or orchestra, the modern wind-band, viewed as a popular agent for the improvement of the musical taste of the people, is of the very first importance. The imposing effect which the playing of a well organized and conducted band creates, offers an inspiration to the people which no other form of music can equal.—*Frederick Neil Innes.*

CHOIR AND ORGAN

Overcoming Certain Prejudices Against Charging Admission Fees for Organ Recitals—The Matter of City Organists and their Pay

By DE PROFUNDIS

A CORRESPONDENT sends a clipping from a recent issue of a London musical magazine wherein an account is given of the efforts of a provincial organist to make organ music popular with the masses. Not until he began a series of concerts for children did he begin to make real headway. From that point on the audiences increased until now he plays his annual series in a crowded auditorium.

"Why may this not be done more generally in the United States" queries our correspondent, and by way of reply one can take either side of the argument. It can be done; it cannot be done. As a part of a discourse on why or how it can be done, let us consider the difficulties one faces when the idea is advanced. In the first place, why should it be expected of an organist to attempt single-handedly such a project, in which he must exert a lot of effort and exercise a tremendous degree of patience—with scant return? "He should be imbued with the spirit of a missionary," you say—which is true; but even missionaries must feed and clothe their families, and how may an organist hope for payment proportioned to the effort required in a series of recitals?

There is ten years of non-remunerative effort before he becomes an organist, but not counting that he must spend a minimum of ten hours in specific preparation for each recital, and must constantly purchase and examine large quantities of new music in order to select items to be added to his répertoire. It is well enough to count this time as pleasurably expended, but every man's time in his business should be pleasurably expended if he enters into it with enough of "heart and soul" to make a success of it. As enjoyable as it may be, his time must yield a revenue, and with every hour of performance must be figured ten of preparation.

* * *

IF the average country churches allowed an organist to make twenty-five dollars out of an organ recital they would feel like philanthropists, and yet if he figured the time consumed he would be more often than not getting barely a dollar an hour for his time. Furthermore, many churches will not permit a fee to be collected at the door. And if it is allowable, they often fail to see why the fees should go to the organist—for does not the use of church and organ, with heat and light included, entitle them to the gate receipts? Perhaps it does, partially,—unless the church deems that it is there to serve the welfare of the people, and that music contributes to the spiritual well-being of the individual, and hence is a part of the duty the church should discharge in the community.

Granted the overcoming of this hazard, the organist has these motives if he undertakes it on his own initiative: eventual profit, musical service to the community, personal gain in reputation, or preparation for a more important post. Whatever the combination and motives, it is still a good thing. An organ recital for children and young people, at an hour and season when they can be induced to attend, eventually leads them through boredom and toleration to passive and active interest. There are two sides to the matter of admission fee. It seems too bad to take their ten cents at the door, but the movie does, and what reason is there for pauperizing people? Is it not true that a thing is often worth what it costs, and no more? Is is not more likely to assume the proportion of something desirable if it costs something?

The State taxes us to furnish free roads. But if the State gave us free organ recitals, they would tax us for that too. So after all, nothing is free. And if the organist offers a free recital, it isn't free either; *he* is paying for it. And in that case, would we not prefer to accept bounty from the Standard Oil or someone better able to afford it? Furthermore, a series of organ recitals if started should be continued. It should be as much a fixture as the weekly dancing class or wash day. We don't need to ask—we learn to know by habit that Thursdays in Lent at five, or the evening of the third Monday from October to May is an organ recital at the church—admission twenty-five cents up, drop it in the plate at the door, collected on faith. It will not be crowded the second month, or the first year, but persisted in there are few communities which will not react in time.

Lots of people go to the movies not because they want to see a picture but because they are bored with themselves and each other, and want only to go somewhere, to see somebody about something; and knowing nobody who will not add to their boredom, they compromise on the movies. This is one of the types to which the organist has most to offer. They need an hour of his ministration, if he can achieve dignity without dolefulness, and cheerfulness without triviality. The only real problem is for such folks to be made to feel at home in a pew. The atmosphere of a church too often makes many strangers feel as if they were "out of place." Perhaps some student of the occult will one day discover how we can change these church-infesting atmospheres for a variety less chilling to a soul in unrest.

* * *

ALL this is said from the standpoint of the church organist. In a public hall the organ recital is an assured success. Where a city acquires an organ in a public hall, it is only a short step to the employment of a city organist at a suitable salary, and the recitals are offered at a small fee which eventually makes them self-supporting.

Organs in High School Auditoriums also should become music centers for recitals of organ music, but cities usually work the organist to death in the daily grind, and neither plan for such service to the general public, nor encourage the organist so to plan. To bring such organs into the field of greater usefulness, the School boards should be urged to pursue one of two courses: Give the equipment to the regular organist on a contract allowing him first receipts up to a certain figure, say fifty dollars a recital—with a fifty-fifty split above that amount; or, establish a community committee, give them charge of the equipment for certain dates, and let them engage one or more organists for the series, holding any surplus in a permanent fund, or soliciting subscriptions where necessary to cover deficits.

But to return to the church organs, which are the principal centers of undeveloped opportunity. There are possible in general only the same two methods. Either the organist is to be given the privilege of giving these recitals for a fee or a free will offering, or a committee is to take the matter in hand, advance money for advertising, pay the organist a fee, and persist in carrying the load until the public "gets the habit."

The first plan is the more feasible, for the second entails more work on someone else's shoulders than someone else is usually glad to do for the good of the cause. This then leaves it up to the organist, provided the church reacts to the effort with sufficient spontaneity to make him feel it is worth while. Unfortunately churches too often are poor, and too often let their poverty narrow their vision down to a "bird in the hand" policy. The making of a church into a spiritual service station to minister to the needs of spiritual beings is the need of today. When one buys an automobile he considers the element of service on his car. That does not mean something for nothing, but it does mean something he may need, supplied at the right time and place, and at a right price.

The parishioner of today does not always need exhortation. Sometimes he needs only a place to think and feel. Music is not merely an emotion; it is also a language. Sometimes it can speak more volumes of spiritual thought in a few minutes than can a harangue in words of unlimited duration. Dr. Merrill of the Brick Presbyterian Church in New York recently preached a sermon on "Music in Worship" wherein he proposed that organists should be ordained to their calling, saying that "music may easily count for more in influence for God over the souls of men than any ordained elder or deacon in the congregation"—and he might well have added, "or sometimes as much as a preacher in the pulpit."

Federated Clubs Classify American Composers for Directory

THAT America may know and rightly appreciate its own creators of music, the National Federation of Music Clubs plans to issue a "Directory of American Composers," embodying the results of an investigation that it is now making. It is hoped that by this classifying of our creative musicians not only our country, but especially the individual States may show a pride in the composers of each section that will encourage them to do even better work in the future. Many of the States have wished to make such recognition of the composers in their midst, but have been deterred by lack of authentic information.

This effort of the music clubs dates from the time when the federation was collecting manuscripts of American compositions and placing them for safe keeping in the Library of Congress, in a special section of the music division set aside for that purpose. Shortly after the appointment of Mrs. James H. Hirsch of Orlando, Fla., as librarian of the National Federation, she had a conference on this subject with Carl Engel, chief of the music division of the Library of Congress. Inasmuch as a continuing of collecting manuscripts indiscriminately might clog the files with some worthless manuscripts, it was decided that a primary need was for securing the names of all the American composers, facts as to where they were born, a short sketch of their lives and the names of their compositions with data as to which were in manuscript and which in published form. Such information is now being collected by Mrs. Hirsch through her State chairmen of library extension. The information thus compiled will be used for a card index of composers in the Library of Congress. The data, properly classified, is to be issued eventually in the form of a composers' directory.

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Strings and Bows

Knowing Just Where to Put Your Finger on the String — The Study of Hand Movement in Shifting Positions — A New Issue of "Fiddlestrings"

EVERY profession, every trade has its special skill. The person who is outside that profession or trade is often inclined to marvel at the ease and centainty with which certain operations are carried out. For example the writer of this article was in conversation with a man who is an expert photographer, especially of out-of-doors pictures. In these he displays a keen sense of values of light and shade. I ask him: "How do you know just how long to expose the plate when a mere fraction of a second too long may spoil the picture?" He counters by asking: "How do you know just where to put your fingers on the fingerboard of a violin in order to produce the pitch you want?"

Then he went on to say that he had played a little on the banjo, on the guitar and the mandolin, all fretted instruments. He knew exactly where to press his fingers. But the violin, to him, is a hopeless instrument, one with nothing to guide the placing of his fingers. So deep is the mystery that he says: "I take off my hat to the violinist who knows just where to put a finger!"

The question is one which may be asked of every player, particularly of teachers, who have the duty of imparting to their pupils the secret, if there is one, and of pupils who should be able to put the finger just where it should go to make the correct pitch. How do you know? And one may even ask another question: Do you know?

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GOOD violin technic demands that a player shall have no uncertainty in intonation. He may not be conscious that he knows exactly the spot on the fingerboard, but he must put the finger there. In other words, conscious knowledge has been replaced by a routine which gives correctness automatically.

Routine is one of the secrets. But this routine must be the result of conscious effort and many repetitions consciously directed. Automatism is mainly muscular habit, what some persons call the muscular sense, or kinesthesia, that is the perception of muscular movements. In the beginning of technical study there should be a conscious perception of every muscular movement made. This perception consists of a consciousness as to what movement is made and the amount of motion or effort required.

An excellent work on piano technic gives to players this advice: Never make a motion of the hand, fingers, or arm that you do not intend and that you know to be the motion proper to the effect you wish to produce. To this one must add the discrimination as to the amount of motion required.

Let us apply this idea to the beginning violin student's work, to the left hand. How does he know whether or not his hand is in the proper position to play? It is obvious that it may easily be too near the nut or too far from it. There is no guide for the eye unless the fingerboard of his violin has been covered with one of the so-called charts. Lacking the eye as a guide there is only one other possible sense, that of touch or, as we may say, of feeling.

Therefore, after the teacher has put the hand in the correct position the student is to fix his attention to the feeling he has in respect to that position. Items that will combine in this sensation are the degree of separation between the thumb and the fingers, which will vary because the width of the neck and the fingerboard varies. The entire hand position will also be studied, and so will the feeling in the elbow and the arm. In the fingers one will note a muscular perception that varies according as the hand is close or somewhat removed from the nut.

* * *

THE accuracy of the ear is a help in determining the correctness of the finger position, but only after the latter has been taken. Hence the muscular feeling is to be studied. Use the ear to determine if the first finger is rightly placed and then study that position of the hand to impress on the mind the proper feeling. If the hand is correctly placed the fingers will fall on the strings at the right points if they, in turn, have been studied as to their motions. In other words, the finger should fall on the right spot automatically. This will happen if the student's hand is properly shaped by the teacher and if the student trains himself to the perception of muscular efforts as they are required for a certain effect.

This study of *how much* movement is to be made is of particular value in shifting from one position to another. Suppose the fourth finger is on G, on the D string. The next note is B, a major third higher. Manifestly the distance to move the finger is greater than that required to move to B flat. This is where the need of training the sense of feeling to an accurate perception of the extent of movement comes in.

Another illustration is in passing from one position to the next higher, as from the first to the second. For example: Play E on the D string. Then move the first finger to F, thus going into the second position. But suppose F♯ had been called for? Manifestly the finger would be obliged to move a greater distance. This discriminating perception can be acquired only by practice and by conscious and intense concentration on the amount of movement made for a half-tone and for a whole-tone.

A movement of greater extent is to skip two positions, as for example, from the first to the fourth. Here again the student must train himself to perceive the distance that the hand must move.

At the basis of violin technic is this sense of feeling as to what the muscles do and how much movement is to be made.

* * *

WE have just received the new edition of *Fiddlestrings,* that helpful little publication issued by Muller & Kaplan. A portrait of the Elsa Fischer Quartet graces the front cover and the contents bring forth many subjects of interest to lovers of the stringed instruments. Joseph J. Kovarik continues his series of articles on "Dr. Dvorak as I Knew Him," and Ernst Braun has an informative discussion of the life and work of Joseph Guarnerius. Otto J. Muller writes of "Covered Strings and How to use Them," an article that is particularly appropriate for this season of the year. Fred Dahlem, discussing "The Baton, Music's Supreme Sceptre," says:

"Leaders are many and various in their conception, but the leader's beat means to all who participate that the start has been given, the tempo indicated and that there can be absolutely no question about anything but play. There is no such thing as chiming in later.

"A false start is vile, is a musical crime and a sublime moment disregarded. Whatever the cause may have been, it is not an excuse; for no excuses whatever are valid in music.

"In the conductor's beat lies the musician's heaven or hell. Nothing is so immutable or so beyond recall. By its observance the standard of musical excellence is either maintained or lost, and nowhere in art is there such arbitrary law as that which is inherent in the beat of the baton, nor is any artistic law so well founded.

"Let us therefore be impressed that an unwarranted repetition resulting from any inattention is a musical misdemeanor. A start may be improved upon at the will of the leader, but everyone must resolve never to see the baton proclaim the start of a composition without having actively responded to it, according to his part, with all possible excellence at command.

"The baton is Grand Supreme Sceptre all the world over in all languages, and active musicians know what it means to slight, let alone disregard, its most tiny message. So let us be diligent in the right, which alone will unfold the Paradise of Music to us."

Master Institute of United Arts Faculty on Vacation

Summer has scattered the faculty of the Master Institute of United Arts into wide parts of America and Europe. Northern New York has proved a lure for several of the directors, President Louis L. Horch and Mrs. Horch being on Lake Champlain, while Maurice Lichtmann, the vice-president, Mrs. Lichtmann and Esther J. Lichtmann are in the heart of the Adirondacks, where Frances R. Grant, the executive director will join them, after a trip to New Mexico. Several members of the music faculty still continue their activities, Karl Kraeuter being again in the Berkshire Quartet in Pittsfield, while for part of the summer William Coad, the Australian violinist and Mrs. Coad will be heard in recital in Northern New York and New Jersey. Among faculty members going abroad are Alfred C. Bossom the eminent architect, who goes to England; Chester Leich, who will paint in Venice; Gilbert Gabriel, who goes to the Alps. Nicola A. Montani is now in French Lick Springs, while Robert Laurent, who won the much-coveted Logan prize for sculpture, is in Maine, and Albert Jaegers is executing some important commissions in his summer studio in Northern New York. India has been the summer destination of Sviatoslave Roerich, who is doing research work there for his coming lectures on Oriental art at the Institute.

Honor for Boris Levenson

Boris Levenson, the composer, whose music is widely used as teaching material has been elected to full membership in the American Society of Composers, Authors and Publishers, as a recognition of his high standing in the musical world. Mr. Levenson has been spending his summer vacation at Brighton Beach, N. Y.

Taught Violin All Summer

Charlotte Hull, the violinist and co-director of the Estelle Platt School of Music has been kept busily engaged with violin pupils all summer. She is a remarkably successful teacher with a genius for conducting.

The Parent's Duty to the Child Who is Studying Music

By MARY WILDERMANN

OF absorbing interest to all parents is the subject of music training for their children. So often it is the case that after having paid a considerable sum of money and used up much precious time for the laudable purpose of bringing music practically into the youngster's lives they see virtually no progress.

Mary Wildermann, Director of the Institute of the Progressive Series, in New York and Staten Island.

Perhaps the child may be able to play nicely, but does it know just a little more than reading a few notes? Has the little student any insight into the manifold things that make the study of music a genuine pleasure? Are there not a hundred and one niceties in this beautiful language that require individual attention, and could be learned together with other young students who would thus have opportunity to mingle with children studying the same branch? In every other branch of education, the authorities have concluded that from the very beginning it must be learned in its entirety whether it be a branch that the child will later in life use professionally or just as part of his general education. It certainly does not mean when a person learns anything thoroughly that he must make use of it professionally. Is it not deplorable that this beautiful study is for the most part abominably neglected when it comes to the correct teaching of the young? Should it be any different than learning to read the simplest English books? What a ridiculous proposition it would be if you were to send your child to school to learn only the alphabet and after he knew the letters take it for granted that he knew enough of the language to be able to read intelligently for you the simplest story! But that is exactly what thousands of parents are asking of their children in the study of piano.

As the result of my many years of experience with the greatest masters in Europe and teaching abroad as well as in America, I am of the firm opinion that the co-related subjects, besides mere note reading, can be most effectively learned by the young in class work, so that the matter of becoming acquainted with the musical talent, temperament and characteristics of the individual student may be relegated to the private lesson. In the private lesson it is absolutely impossible for the teacher to cover in one period the vital subjects just as important to the correct study of piano as spelling, grammar and reading are to the study of English.

Why is it that the average piano student after three to six years of study very often can not answer the simplest questions intelligently? You would gasp if a grammar school pupil were to tell you after four years' study that he did not know a comma from an interrogation point or that he could read his sentences all right, but could not write them!

Professor Smith of Washington University of St. Louis has said, "Music develops mentally and physically more than anything else; it is on a plane with mathematics, Greek, etc." How then, can the parents of today do otherwise than see that their children learn it just as thoroughly as any other branch of education?

The importance of selecting the right teacher should be widely recognized, for while the student may have an abundance of talent, if he is not placed in the hands of one who is capable of closely studying his character and at the same time winning his confidence, his gifts will never be properly developed.

It was an inspiring occasion for me to meet and mingle with the teachers representing 35 States and Canada, who assembled at the Beechwood School, Jenkintown, Pa., to attend the normal course held under the auspices of the Philadelphia conservatory. These educators are not the kind to be satisfied with their knowledge so far acquired, but are determined to keep abreast of the times. It was the keenest pleasure for me to have teachers coach with me at this normal, who were far above the average, but broadminded enough to "buckle down" to student days again and brush out any cobwebs that might have appeared. Is this not a bright spot in the musical life of America to know that such a large number of music teachers are among us who are continually improving themselves in order to give to the young students the best that is possible? All thanks are due to Arthur Edward Johnstone, that wonderful wizard of the world of tone and D. Hendrick Ezerman, head of the Philadelphia Conservatory, who jointly conducted the theoretical and practical part of the course. The greatest credit must be given, too, to the gentleman who so ably managed this imposing enterprise, P. D. Cone of Philadelphia and his assistant, Miss Laura Ross.

Lenore Davis, a Talented Pianist, Plays in Miss Brower's Studio

A gathering of musical persons, among whom were Katherine Bacon, the English pianist and young Shura Cherkassky, the noted Russian prodigy, heard Lenore Davis, a fifteen-year-old pupil of Harriette Brower give a recital on the afternoon of Aug. 5, in Miss Brower's New York studio. Miss Davis played the Bach Prelude and Fugue in D, the first movement of Schumann's Sonata in G Minor, Chopin's Valse, Op. 42, Etude in C♯ Minor, Etude in F Minor and "Winter Wind" Etude, Boutelle's "Pan Dances," Debussy's "Clair de Lune," Tchaikovsky's Valse and the Moszkowski Spanish Caprice. It was a taxing program for a hot, midsummer afternoon, but Miss Davis carried it through with glory to herself and her teacher. So complete is the young lady's pianistic equipment that one feels amply justified in predicting a career for her, particularly in view of the fact that her playing is not without those illusive, but highly desirable qualities of personality and individuality, which distinguished artistry from mere performance.

Master Institute of United Arts Has Summer School

Due to the pressure of demand for summer studies the Master Institute of United Arts conducted a summer session of ten weeks, which began in July. The courses given were in all branches of music and the summer faculty had among its members such well-known artists of the regular faculty of the Master Institute as Max Drittler, Mrs. Ethel Prince Thompson, William Coad, Herman Rosen, Edward Young and Percy Such. The summer session will thus continue well into September, giving only a short interval before the beginning of the regular winter sessions of the Institute on Oct. 1. Among the activities of the summer have been the building up of a strong chamber music organization at the Institute, which is expected to give some student programs next season.

Present indications show great success for the coming season and the Master Institute in addition to an enlarged new faculty has planned an unusual list of lectures to be given by such authorities as Maurice Lichtmann, Deems Taylor, Gilbert Gabriel, William Reddick, Josiah Zuro, Claude Bragdon, Alfred C. Bossom, George Grebenstchikoff, Rockwell Kent, Robert Milton, Louis L. Horch, Dhan Gopal Mukerji, Ossip Dymow, A. Merrit, Ivan Narodny and Frances R. Grant. The complete program of events will soon be announced.

Applications are also now being received for the scholarships to be awarded in September, which include, in addition to the regular scholarships in each department, several new awards of merit. Applications for these must be made by Sept. 15, in writing.

Discoveries of Modern Jazz

Rimsky-Korsakoff knew all the tricks on the trumpet that you now hear in the dance-hall, and more. Berlioz employed the muted clarinet. Richard Strauss and Vincent d'Indy wrote for quartets of saxophones years ago. Stravinsky has even written *glissandi* for the horn! But the megaphone trick, which takes the blare out of the trombone and makes it sound fat and oily like a euphonium, is probably new. Certainly the use of a free-hanging mute is new, though when it takes the form of a tin can or a silk hat it is surely no addition to orchestral elegance.—*Virgil Thomson in the American Mercury.*

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If you are an organist or a choir leader, you will profit by the sage advice of De Profundis—he prefers to remain anonymous so that he may "speak his mind out" without getting into trouble with his own music committee! When he speaks from his organ loft you will enjoy it—not too serious, yet authoritative, because he knows what he is talking about.

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Edward Bailey Birge, one of the leading authorities on the subject of school music in the United States, talks to you every month about the opportunities that this wonderful field offers to the trained musician. THE MUSICIAN is the only magazine in America which handles the subject of School Music quite in this way. Read his articles—they may affect YOUR future.

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Guilmant Organ School Announces Twenty-sixth Year

The Guilmant Organ School will open its twenty-sixth year on Oct. 7, according to an announcement issued by Dr. William C. Carl, director. A feature of instruction next season will be playing the church service. Four free scholarships have been offered by Philip Berolzheimer, chamberlain, and Mrs. Berolzheimer, to students more than eighteen years old. Examinations will be held on Oct. 5. Dr. Carl will conduct weekly master classes. He will be assisted in the organ department by Willard Irving Nevins. Other members of the faculty will be Clement R. Gale and Warren R. Hedden, theory; Lillian Ellegood Fowler, preparatory; Rev. Dr. Howard Duffield, hymnolgy; Lewis C. Odell, organ construction; Charles Schlette, tuning; Samuel A. Baldwin and Dr. Clarence Dickinson, board of examiners.

Intensive Course in Music Pedagogy

The Institute of Music Pedagogy, Northampton, Mass., of which Ralph L. Baldwin is the director, recently conpleted its twenty-fifth annual summer session. The course is an intensive one—being only two weeks' in length, from July 8 to 23 inclusive—but during that period a wealth of information and practical knowledge is gained by the numerous supervisors and teachers of music in public and private schools and colleges, who attend the sessions. An annual recital is given by the students, and the latest one was thoroughly enjoyed by several hundred Northampton people. The program was made up of choral and instrumental selections. Among the graduates for the summer school of 1924 were: Audria V. Albro, Lelia P. Babbitt, Margaret W. Bagley, H. Maitland Barnes, Anna W. Bigelow, Bertha E. Clarke, Susan G. Coffin, Henry P. Cross, Nancy C. Davidson, George A. Delamater, Mabelle B. Dumont, Miriam Eldridge, Emily H. Elliott, Claire Emerson, Azilda Hebert, Walter Helfer, Gladys L. Hill, Alice L. Howe, Esther M. Hoyle, Malcolm G. Humphreys, Aloys P. Jacob, Kenneth G. Kelley, Edna M. Lawrence, Lydia Mettler, Marion F. Miller, Margaret S. Murdock, Walter Pearson, Helen Fay Porter, Aleta A. Prescott, Doris Rayner, Jenny L. Robinson, Eileen M. Stanley, Emily G. Wilder and Teracida V. Williams.

Leslie Hodgson Completes Charleston Summer Class

Leslie Hodgson, the New York pianist and teacher has completed a successful summer class in piano under the auspices of the Musical Art Club and the Pianists' Circle in Charleston, S. C., and has returned to New York. This was his third summer course there. The interpretation classes were again a stimulating experience for pupils and auditors alike. A new feature was the course of historical lecture-recitals Mr. Hodgson gave under the auspices of the Cappelmann School.

Dudley Buck Pupils in Concerts

Four pupils of Dudley Buck, teacher of singing, have been successful in concert appearances recently. Alma Milstead, soprano, who was awarded a scholarship by the Federation of Music Clubs of Texas, is giving a series of concerts in Texas. Adelaide De Loca, contralto, was the soloist at the recent opening of the Essex and Sussex Hotel in Spring Lake, N. J. Ella Good, contralto, sang in the concert given for the benefit of St. Andrew's-by-the-Sea in Belle Harbor, L. I. Mr. Buck has completed his master classes in the Northwest, and will soon return to New York to reopen his vocal studios.

Ithaca Conservatory Offers Scholarships

The Ithaca Conservatory of Music and Affiliated Schools offer one full and several partial scholarships in each of the following departments: Piano, violin, voice, composition, Williams School of Expression, Conway Band School and also a Cesar Thomson master scholarship, which includes room and board, private instruction with Cesar Thomson and all classes in the regular violin course. Scholarship examinations will be held in Ithaca, Sept. 20.

Willy Hess to Teach Here

Prof. Willy Hess of the Charlottenburg High School of Music, at one time concertmaster of the Boston Symphony Orchestra, will come to this country next fall for the first time in several years and teach here during the winter of 1924-25.

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EDITORIAL

A Code of Ethics for Music Teachers

Various attempts have been made to eradicate some of the evils and abuses that have found their way into the music teaching profession. State teachers' associations have passed resolutions and city and state governments have tried unsuccessfully to adopt regulatory laws that will safeguard the interests of the music-studying public against the fraudulent or unethical methods employed by some teachers.

The failure, so far, of state regulation to provide a remedy is easily understood, for the gentlemen who constitute our law-making bodies have been unable to reach an agreement as to which particular experts are qualified to pass judgment on their associates, for in music teaching there are no generally accepted standards of right and wrong. The fakir is too often the teacher whose methods are at variance with those of the person who characterizes him as a fakir.

The logical way to start a housecleaning of the music teaching profession is to begin from the inside.

One branch of the profession, represented by the American Academy of Teachers of Singing, comprising twenty-seven teachers whose names are familiar to the musical public, has made practical progress along this line. In its code of ethics, recently announced, the academy makes a frank confession of its principles which should interest teachers and students in all part of the country.

The code of the academy contains ten articles. The first sets forth its intention to improve the ethical principles and practice of the profession and provides for the spreading of knowledge and culture as well as the promotion of cooperation and good fellowship among its members.

Article 2, while inspired by high-minded motives, invites a certain amount of conjecture over its opening thrust: "Members of the academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisors and gentlemen."

No one will take issue with the third tenet that holds "the teacher of singing should possess both character and education," and the fourth and fifth aim obviously to eradicate specific abuses from which metropolitan instructors have suffered: (4) "Any unprofessional, dishonest or corrupt conduct on the part of teacher or pupil should be reported to the academy"; (5) "any pupil who has deliberately failed to pay his just indebtedness shall be reported to the academy and shall not be accepted as a pupil by any other member until his debt is paid."

It is a pity that the authorship of article 6 remains anonymous; we should be tempted to print the name in large letters so that all might pay tribute to his genius: "Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity." The significance and purpose of this wise declaration are well known to every conscientious music teacher in America.

And with article 7 comes a bolt for those teachers who prefer to claim credit that is not always due them: "A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed."

The last three articles refer to patient and considerate treatment of the pupil, impartial diagnosis in voice trials and the pupil's responsibility for punctuality.

Here is evidence that at least twenty-seven members of the music teaching profession, in this instance all instructors of singing, are willing to subscribe to a practically defined code of professional ethics. Of yet greater importance is the force of the example which these twenty-seven teachers are setting for their colleagues outside of the academy. No self respecting music teacher will care to confess to a profession of faith less scrupulous in its integrity than that prescribed by this association. Our state and national teachers' associations will do well to adopt similar codes so that the best interests and permanent welfare of their members will be safeguarded.

* * *

The Housing Problem Affects the Music Studio

New York's most popular music center, Carnegie Hall, is now slated for demolition; the onward march of commercial progress may soon claim this historic building and several hundred prominent teachers of music will scurry around the big city in search of new quarters for their studios and schools.

For the music teacher not only in New York but throughout the land, the task of finding adequate housing for their professional activities will always remain a trying one. Landlords almost invariably look with disfavor upon the musical tenant and those who cannot afford the luxury of private dwellings or leaseholds in the palatial structures specifically open to them, are confronted with a serious problem.

The conversion of private homes into studio buildings owned or leased cooperatively by a group of teachers offers a solution which is being attempted more and more in the congested centers.

* * *

Can a Piano Teacher Earn $750 a Day?

Forty-five thousand dollars for a term of three months is the salary which a very prominent pianist is reputed to be receiving to head the piano department of a privately endowed conservatory in one of the Eastern cities. While it is difficult to translate the benefits of instruction under any teacher into terms of dollars and cents, thousands of serious, capable pedagogs in America may well ask if it is humanly possible for anyone to render service that is worth approximately $750 a day. Manifestly the "Star System" is gaining a strong hold in the field of musical education!

In the meantime thousands of American piano students will receive the best training obtainable, in schools that can afford little more than a living wage for their heads of departments.

A Month of Musical History

Boston's New Conductor Arrives

Sergei Koussevitzky, new conductor of the Boston Symphony Orchestra, arrived in Boston on Sept. 12. This is his first visit to America. His entourage included a secretary, a valet and two servants. He gave interviews in which he attempted to offset the impression that he is a dyed-in-the-wool radical so far as music is concerned. His programs, he asserted, will be thoroughly catholic and representative of all schools. He confessed to knowing little about American composers, but promised to acquaint himself with the music of this country. He likes jazz and thinks it has had a signal influence on most of the modern composers of talent. He will make his début on Oct. 10.

Early Opera Season Opens in New York

New York's taste for grand opera is being satisfied earlier each season. The first week of September witnessed the launching of the Music Lovers' Grand Opera Company at the Academy of Music in Brooklyn, with a performance of "Aïda," in which a number of young American singers were heard to advantage. The "season" lasted two weeks and proved so successful that the company has been organized on a permanent basis. On Sept. 13 the Manhattan Grand Opera Association, Inc., began its program, also with "Aïda," at the Manhattan Opera House. The auditorium was packed and many were unable to gain admission. The third operatic opening took place at the Jolson Theater on the evening of Sept. 22, when Fortune Gallo's well established San Carlo Grand Opera Company began its annual session in the metropolis with "Rigoletto."

Two Chicago Schools Combine

The Lyceum Arts Conservatory, one of the leading music and dramatic schools in Chicago, has been consolidated with the Bush Conservatory of which Kenneth M. Bradley is president. Mr. Bradley will be the chief executive of the combined schools.

Damrosch Promises Orchestral Novelties

During European travels, Walter Damrosch, conductor of the New York Symphony Orchestra, acquired the scores of several novelties which will receive their first performance in New York at his concerts. They will include works by Honegger, Moussorgsky, Malipiero and Vaughan Williams and a transcription of Debussy's L'Isle Joyeuse.

Second Season of San Francisco Opera

The second season of the San Francisco Opera Company was scheduled to open September 22 for eight subscription performances, including Sept. 24, 26, 27, 29 and 30 and Oct. 2 and 4. A fund of $50,000 has already been subscribed.

Bayreuth Festival a Success

The success of the revival of the Wagner Festival at Bayreuth, Bavaria, this summer after a lapse of ten years, prompts Siegfried Wagner to announce his intention of repeating the Festival next summer. The Festival directorate, of which Richard Wagner's son is the head, has already commenced preparations for the performances next year.

Gabrilowitsch Conducts in Berlin

Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, was guest conductor on Sept. 10 with the Berlin Philharmonic Orchestra. The program was made up of compositions of Beethoven, Schumann and Brahms.

Bonci's Return as Concert Singer

Alessandro Bonci, noted Italian tenor, will return to the United States for a concert tour at the beginning of October. Mr. Bonci's last appearance in New York was in 1921. One of the small group of Italian operatic tenors who are also famed as lieder singers, Bonci made his New York début at Oscar Hammerstein's Manhattan Opera House in 1906, after he had appeared in most of the great opera houses of Europe and South America.

Italian Government Decorates Mr. Insull

As an appreciation of what Samuel Insull has done for opera in America, the Italian government has conferred the Order of the Crown of Italy on the president of the Chicago Civic Opera Association. In a comparatively short space of two years the company, which had experienced so many vicissitudes, has been placed before the public in a manner to command respect.

French and British Exchange Concerts

A musical entente cordiale has been established between prominent French and English composers, who have formed the Franco-British Concert Society, which plans to give a series of French concerts in London and a corresponding series of British concerts in Paris. The founders include Gabriel Fauré, Henri Rabaud, J. Guy Ropartz, Maurice Ravel, Gabriel Pierné, Paul Dukas and Florent Schmitt, representing France and Arnold Bax, John Ireland, Granville Bantock, York Bowen, Eugene Goossens, Josef Holbrooke and Thomas F. Dunhill.

Political Honors for Mascagni and Puccini

Italy believes in giving official recognition to its citizens who have distinguished themselves in the arts. It is now announced that Pietro Mascagni and Giacomo Puccini, the celebrated operatic composers, will be appointed Italian senators.

Opera Novelties for Chicago

The Chicago Civic Opera, under the direction of Georgio Polacco, announces the opening of its season on Nov. 5. The operatic novelties for this season will include Henry Hadley's "Bianca" in English, "Les Pêcheurs de Perles" by Bizet and Auber's "Fra Diavolo." Ponchielli's "Gioconda," Meyerbeer's "Prophète," "The Masked Ball" by Verdi, Massenet's "Werther," Debussy's "Pelléas and Mélisande" and "The Tales of Hoffmann" by Offenbach will be revived.

The Future of Carnegie Hall

While reports of the sale of Carnegie Hall remain unconfirmed, the New York daily papers recently published announcements that New York's historic auditorium and music studio building would be transformed into an office building as the result of heavy deficits suffered during the past few years. Apparently no change is contemplated within two years, at least.

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American's Opera for Paris

An American composer, Eugene Bonner, born in Jacksonville, N. C., will be presented to the French musical public next season in the production at the Théâtre de Champs Elysées of his one-act opera, "Celui qui epousa une femme muette." It is founded on Anatole France's comedy, "The Man Who Married a Dumb Wife." This is Mr. Bonner's second opera, the first being an unperformed composition entitled "Barbara Frietchie."

Sixth Annual Berkshire Festival

The sixth annual Berkshire Festival of Chamber Music under the patronage of Mrs. Frederick S. Coolidge opened in her Temple of Music, on the southern slope of South Mountain, Pittsfield, Mass., on Wednesday, Sept. 17. Concerts were given on the afternoon of that day and on the mornings and afternoons of the two days following, making five programs in all. Musicians and persons prominent in many branches of America's artistic life attended.

Ernest Newman to Write for New York Paper

Ernest Newman, music editor of the London *Sunday Times*, has been granted a leave of absence for five months, beginning Oct. 1, during which time he will visit New York and act as guest critic of the New York *Evening Post*.

IS IT POSSIBLE TO "TEST" ONE'S MUSICAL ABILITY?

By Henry T. Moore, Professor of Psychology, Dartmouth College

TESTS of so-called musical ability can certainly give much valuable information about and person's natural equipment, and it is probably no exaggeration to say that they can point out which third of the population may be expected to furnish the vast majority of musicians, but it must be remembered that a low score on such a test does not necessarily exclude any one individual from the possibility of high musical attainment, and still less does a high score guarantee that he will be found to excel in actual musical performance.

The best student conductor that I ever saw was unable to make an average score on standard tests of pitch, intensity, consonance, and melody. It may even be fairly doubted whether Beethoven at any time in his life could have passed a particularly good test on pitch discrimination.

To be sure, there are degrees of all-round incapacity that doom a person from the start, as in the case of the terribly stout man who wanted to learn golf, but found that when he put the ball where he could see it, he could not reach it; and when he put it where he could reach it, he could not see it; but such extreme cases are happily the rare exception.

And if we adhere to the democratic principle of giving the greatest possible enjoyment to the largest possible public, we shall always be wary of divisions of classes in the lower grades that tend to shut completely the less talented persons from contact with the more talented.

Think for Yourself—Express Yourself, Miss Farrar Advises Students

Slavish Regard for Traditions Tends to Make Grand Opera an Artificial Art-Form Which Does Not Interest the Layman—Chances for the American Girl's Success

By PAUL KEMPF

AMONG all operatic artists there is probably none whose career has been so constant a source of inspiration and encouragement to the American girl student of singing as has that of Geraldine Farrar.

For this distinguished lyric actress, born in New England, and so essentially American in her outlook upon life, represents to her aspiring sisters in art the highest type of achievement in vocal and histrionic endeavor. Her professional triumphs have broken down many barriers in the popular prejudice that imposing positions in operatic art belong exclusively to foreigners; thus, she has been a pioneer who has blazed a trail which will make it far easier for others to win success.

I found Miss Farrar the other afternoon in one of the large New York hotels, during one of those brief respites that she had allowed herself in the midst of her rehearsals of her own production of "Carmen," which will be viewed throughout the country this season.

She appeared radiant, full of enthusiasm born of intense interest in the work that engaged her attention. A large picture hat shaded her face and her gray eyes sparkled as she spoke of her new enterprise as a producer.

> ***"There is no voice in the world today that is naturally more beautiful than that of the American girl. But she must remember that voice alone is only part of the equipment necessary for success . . . there are many sacrifices to be made."***

"One of the troubles with grand opera as it is generally given," she said, "is its slavish adherence to tradition. It is easy to understand why the success of some of the Wagnerian operas must depend upon the observance of set formulas, for they rely so much upon their ensemble effects. But in those operas whose appeal comes largely through the characterization of the outstanding dramatic figures, such as 'Carmen,' 'Butterfly,' 'Tosca,' and 'Zaza,' we have been sacrificing everything to achieve exaggerated results in orchestral tone and scenic grandeur. With such massive backgrounds it is virtually impossible to make an overpowering individual portrayal of the principal characters.

"In the operas which I shall produce I shall try to make the outstanding characters living, moving personalities, which will make a direct, human appeal to the audience. It will be my purpose to remove the artificial, the unnatural elements—to make grand opera a type of entertainment which will interest the layman, for he will understand and appreciate the personal message it must convey.

* * *

"A DEFINITE technique is indeed necessary in all operatic training. But I have always felt that the traditional routine which prescribes with such exactness the position of the feet—the precise path of the gesture—the pose of the body for any given situation, is so restrictive that it tends to rob the individual performer of all spontaneity and originality of expression. To achieve distinction as an operatic artist one must think for oneself and cultivate the power to express a distinctive individuality in one's work.

"Artistic traditions are easily over-emphasized in their relative importance. Oil lamps were used in the primitive theaters in which many of these traditions had their birth; that is no reason why we should stick to oil lamps today and not avail ourselves of the wondrous lighting effects that modern stagecraft has produced! We must progress in all lines of dramatic presentation, even at the sacrifice of time-honored formulas."

* * *

SPEAKING of the opportunities for success open to American girls today, Miss Farrar said: "There are so many wonderful voices in our country! It seems as if the blending of many nationalities in the great melting pot is producing a composite type that glorifies the principal vocal merits of each contributing factor. There is no voice in the world today that is naturally more beautiful than that of the American girl. But she must remember that voice alone is only part of the equipment necessary for success.

"To win a distinguished position in the realm of opera one must be willing at the outset to renounce uncompromisingly all the ambitions to which the average young woman is heir; the instinct to become a wife and a mother, to establish her own home and to enter into the social life of the community—these objectives are not for the girl who has set her heart upon winning a place of prominence in the art world, for there one must concentrate every interest in life truly to the one big issue. There are many sacrifices to be made, for art must claim the entire devotion of one's energies. It has its own compensations—undoubtedly—but they are only for those who have the talent, the determination and the willingness to work indefatigably to reach the highest goal."

Photo © by Edwin F. Townsend

Geraldine Farrar as She Appears in Her New Interpretation of "Carmen"

Busoni's View of Composers Who Must Be Their Own Propagandists

I have been reading again some letters which I received last year from Ferruccio Busoni—alas, now dead, and hard to replace—on modern music and on a society for its diffusion, relates Guido Gatti in the *Sackbut*. "In this battle of art," he wrote, "the composer has no other mission than to create the work, around which afterward the battle will rage; it is the historian's task to announce its creation and discuss its merits or demerits; to the performer, finally, is allotted the mission to submit it to the public and to public discussion. A composer who is at the same time the propagandist of his own work wastes his forces and shortens the (religious) distance between himself and the public. What do we see? The exact opposite! First make yourself known and then . . . compose. And never gather a new fruit unless the one you have has been squeezed dry of all juice! No; a creator creates without being aware of the movement which his creation will cause. This movement will come about spontaneously, apart from the composer's intentions, and to his surprise; it is not he who 'organizes' it . . ."

Next to reading and writing, we believe that music is the greatest single factor in educational processes. For music is one of the most powerful factors in life in creating and cementing the group feeling, and its enjoyment at the home gives an added tie to the fireside. Child masses can only come into this heritage through the public school, and the public school cannot secure to children this priceless heritage without ample curriculum provisions and competent instructors. —*Lena Milan, Supervisor of Music, Beaumont, Tex.*

Scharwenka's Contributions to Piano Pedagogy

Some of His Former Pupils Recall Anecdotes and Lessons Learned During Their Student Days in Berlin—A Happy Reunion in New York Brings Back Old Memories

By HARRIETTE BROWER

IT was a happy reunion of some of Xaver Scharwenka's former pupils with their master, which occurred in New York, on the eve of Scharwenka's return to Europe. The meeting took place in the handsome studios of his old pupil, John Warren Erb, and besides those who had been his pupils, there were musicians of various callings, and others all of whom had met together to do honor to the distinguished Polish musician.

After chatting with one and another of the guests, Professor Scharwenka graciously allowed himself to be led to the piano by Mr. Erb. Seating himself and running lightly over the keys, he began the Thirteenth Rhapsodie of Liszt. Great acclaim greeted its conclusion, and after some moments he returned to the instrument and gave his own Theme and Variations, prefacing them with the remark that he wished to be excused from playing his Polish Dance, (so frequently asked for) but would give us something serious instead. After the Variations he added a brilliant Valse of his own.

I was one of the students present that evening, who had gone to Berlin for study. Memory carries me back to those early student days. I can see the professor, as he greeted me in his private sanctum in the conservatory, a large salon with rather elaborate furnishings. I was bidden to *vorspielen,* and chose a Valse Caprice of Raff, which he did not seem to know. I played it quite to the end, and was told I had a nice clean touch, was to come to the Director's Class next week, and must study Beethoven, Sonata Op. 31, No. 2. I worked hard on that first movement, but it seemed as though I would never get those appoggiated chords quite to suit him. He played them over and over and I imitated as best I could. At last my efforts met with approval.

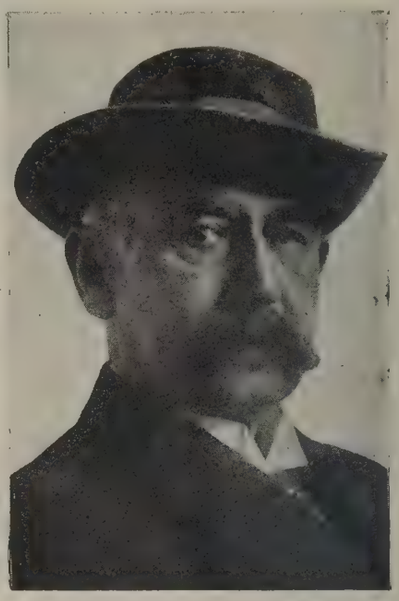
Many large works of the pianist's rêpertoire were taken up that first year. Such as Schumann's Kreislerianna, entire, the big Novellette Op. 21, No. 8; Beethoven's Sonata Op. 90 and Thirty Two Variations; Mendelssohn's Variations Serieuses; Chopin, Andante and Polonaise, Op. 22, and various Etudes; some Rubinstein, Liszt, Scharwenka's Valse Caprice, Op. 31, and the Beethoven Concerto in C minor.

At one time I felt as though I would progress faster if I could have private lessons. I went to him with the request. He did not approve. "You don't need private lessons, you can get everything in class," he said; "in fact you have had more instruction than I ever had."

Scharwenka was particular about position of body at the piano; it must be held erect, with no leaning back against the chair. The hand well arched, with no bending in of finger joints. Thumb movements must not draw down the hand. For melody playing the whole weight of the hand is used, with pressure touch. For scales, downward, slant the hand, no matter if the elbow sticks out.

The master constantly demonstrated touch and interpretation for the student, as he sat at a second piano. He had a large

Friends Say Farewell to Scharwenka as He Returns to Europe — From the Left: Margaret Willcoxen, Mme. Ella Backus-Behr, Xaver Scharwenka, Mrs. Edith Beardsley and John Warren Erb.



Xaver Scharwenka, Noted Polish Pianist, Composer and Teacher

rêpertoire at his finger tips, and was unwilling to teach anything he was unfamiliar with.

Some of the salient points in his playing were: clear crispness of touch, feeling for rhythm, elegance in phrasing and much dash and brilliancy of style. The language in the class was German, as the professor had only a couple of English sentences in his memory, such as "Good morning" and "How do you do?" To grasp fine points in piano playing, expressed in a foreign tongue, is always difficult for a stranger. However, Scharwenka could demonstrate what he meant at the keyboard, and thus was always an inspiring teacher.

From Mr. Erb:

"It was one of the greatest pleasures of my life to bring together in my studio, those who had known, respected and gained inspiration from the master, Xaver Scharwenka.

"Your question as to what he did for me is difficult to answer. I might almost say—what did he not give me?

"When I went to Berlin, a youth of twenty, I intended entering the Hochschule. On arriving I found, owing to an overflow of applicants, this would not be possible. It was a tremendous dissapointment, and I was quite at a loss what to do.

"Dr. Preuss, a prominent Evangelical minister in Berlin, advised me to apply to Zaver Scharwenka, and himself sent a *Rohrpost* note to the master. An immediate reply to come to him was received.

"When he saw me he asked if I knew I resembled Anton Rubinstein as a young man. After hearing me play he said he would take me as a pupil. I was to have one class lesson a week with him and one private lesson with his first assistant, Frl. Marta Siebold, who had been with him fifteen years. Owing to Frl. Siebold's illness, my first lessons were with the Professor. Unfortunately, my training in America had not been properly directed, even though I had studied under some well known teachers. What I needed was foundation work entirely. Soon Frl. Siebold returned, and under Scharwenza's direc-

(*Continued on page* 34)

John Tasker Howard

Studies in Comparative Interpretations

An Examination of Parallel Readings of Familiar Pianoforte Compositions as Played by Popular Artists of the Day

By JOHN TASKER HOWARD

No. 1—in a Series of Articles—Rachmaninoff's Prelude in C Sharp Minor

COMPARISONS may sometimes be odious, but they may also be made most valuable. It all depends on the spirit in which they are made. When the words *right* or *wrong*, *better* or *worse* are used arbitrarily, comparisons are undoubtedly odious; while if he who compares will but limit himself to "on the one hand," and "whereas," we may often learn useful facts, and perchance determine for ourselves which is *right* or *wrong*, *better* or *worse*.

These articles are devoted to comparisons. In the various chapters we shall carefully examine parallel interpretations, by great pianists, of works chosen from the répertoire of both concert artist and student. Two, and sometimes three performances will be laid side by side, figuratively and literally, and analyzed, both with a telescope and with a microscope.

The telescope will reveal the broader foundations of both artists' conceptions of the work in hand. The microscope will show the details which have enabled them to express their conceptions. One pianist may play a piece with more sentiment than his fellow—the telescope will show us that. Through the microscope we shall find that this effect has been gained by a decided rubato in certain passages, by consistent caressing of melodic phrases, or by delicate cherishing of the harmonic idiom.

While we must limit our use of the microscope to passages and phrases within the individual piece, we may focus the telescope on whole constellations, and compare not alone two or more interpretations of a single composition, but the artists' conceptions of the music of various composers and periods as well. These discussions will group themselves accordingly. While a chapter will now and then devote itself to one or two occasional pieces, such as the Schulz-Evler paraphrase on the Blue Danube, Rubinstein's Melody in F, or, as in this chapter, Rachmaninoff's C Sharp Minor Prelude, the main groupings will be centered about the great masters of piano literature, notably Chopin and Liszt.

The telescope will convey to our eyes and minds the differences in the Chopin style of a Godowsky and an Ornstein, as well as the varying conceptions the two artists may have of particular Chopin pieces. The microscope will show the details which make such conceptions different.

It is surprising to find how a different interpretation will change the character of the same piece of music. Sometimes we can scarcely believe that we are hearing the same composition, even though the actual notes be identical in both performances. This observation applies not only to music, it is true of all the arts: literature, painting or sculpture.

Two biographers may draw totally different characters in the same individual. One chronicler may give an impression of a stern, determined statesman, while another may show the human side of the man's character so vividly that we fail to recognize the other portrait.

We have been accustomed to think of Lucrezia and Cesare Borgia as the summit of all that is horrible—detestable; and we have interpreted their characters, as we know them, according to the standards of our own day, and our own code of ethics.

In his biography of Cesare Borgia, Sabatini paints a different picture of this famous family. He judges them by the standards of the time and country in which they lived, and quite convincingly shows how valuable they were in their patronage of the arts. He brings to light their brilliancy and asserts that their soundness of judgment saved many a political situation from disaster. The author further unearths documents proving that the majority of scandals attributed to the Borgias were obviously untrue, circulated by malicious enemies, whose name was legion.

Two portrait painters may have an entirely different conception of the same man. The relative importance of each feature, the light and shadow of a face, may make a totally opposite impression on the two artists. One may find his subject in a serious mood, another may paint him in a moment of relaxation. Were the reader not familiar with Mr. Rachmaninoff's appearance it is doubtful if he would recognize the two faces

in the accompanying illustration as belonging to the same person, yet each of the drawings represents an artist's "interpretation" of Rachmaninoff.

You may recall the controversy over Gutzon Borglum's statue of Lincoln. Many felt that the sculptor over-emphasized the ungainliness of Mr. Lincoln's figure. Other sculptors have idealized the nobility of Lincoln's character, so that we are not reminded of his physical awkwardness.

Similarly, two landscape painters may give us to believe that we are looking at two entirely different scenes by their representations of the very same view.

* * *

THE author has already promised not to use such terms as *better* or *worse*. If occasionally the temptation to express his preference proves too much for him the reader must understand that this is but the personal predilection of the writer, representing nothing further than his own opinion, for which he has probably no authority beyond his individual taste, which, he admits, is inclined to be erratic.

Moreover there is no attempt, nor any desire, to establish the relative merits of artists; the object is merely that of analysis, which should prove interesting in itself, and valuable in sharpening appreciation of music in general, and of piano playing in particular.

The student, however, should be cautioned against the slavish use of parallel interpretations as models for imitation, for he will probably wish, and should be encouraged to accept the playing of great artists as a pattern for his own performance. In the study of comparative interpretations he may find some points he would like to borrow from one artist's playing of a nocturne, for example, and some he would like to take from another's performance.

In such procedure there is danger of sacrificing consistency, and producing a hybrid interpretation that will lack all semblance of the player's own self, a resultant performance that will be neither fish nor fowl. Using master interpretations as models is an excellent practice, and a necessary one for the student, but he should never borrow a *ritardando* here and an *accelerando* there if by so doing he loses the unity of his own interpretation.

With this caution constantly in mind the piano student may derive great benefits from studying the playing of the masters, and by a careful analysis of the means by which these pianists achieve certain effects he may gain a first hand knowledge of what has been done by others—a knowledge of piano playing and an understanding of the pieces themselves which he could have acquired by no other method.

* * *

FOR the first comparison, Rachmaninoff's Prelude in C. Sharp Minor, the interpretations will be those of the composer himself and of Katharine Goodson, an English pianist who has made several successful tours of this country. The two readings are quite different. One is the playing of a man, the other of a woman, and each is typical of the performer's sex. One performance is by a Russian, the other by an Englishwoman. In one the interpretation is exactly in accordance with the wishes of the composer, for he is his own interpreter; in the other a pianist who has the rôle of interpreter alone gives her conception of the Prelude.

It is interesting to speculate whether the composer's playing of his own work is invariably an exact model which must be accepted as final authority. Should any marked deviation from the path set by the composer be labelled wrong? I am quite sure that such is not the case, for as long as the interpreter remains within the bounds of consistency and taste, he should be at liberty to express to a reasonable degree his own individual conception. When the composer releases his creation to the world, each logical and consistent reading is legitimate, and neither the composer nor his disciples, and least of all the critics, should condemn as incorrect the interpretation that does not match the composer's in every detail.

The telescope shows that the Goodson interpretation is quite feminine; there is considerable rubato, a lingering over phrases. The composer's playing is more rigid, with a stricter adherence to the rhythmic outline. Some wag has said that Rachmaninoff plays the Prelude as though he were tired of it. This is obviously unfair, for not only does the composer give his work a most dignified reading, but by restraining his use of nuance actually sweeps us off our feet with the bigness of his interpretation. When he does indulge in nuance, it hits its target squarely. Mr. Rachmaninoff's playing of the piece lacks feeling only to those who delight in the many loose readings the piece has suffered at the hands of ill-advised admirers.

In the very first measure both Miss Goodson and the composer take liberties with the rhythm.

(*Continued on page* 26)

Start this Music Season Right!

All teachers realize the necessity constantly to improve themselves in their music work.

To look into fresh ways of doing things.

To study plans for teaching Piano, not by perfunctory glances, but thoroughly, and to adopt carefully laid-out plans, if they will help us to be better teachers and better musicians at the piano.

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I am a Piano teacher. I am a student of Piano. (Mark which)

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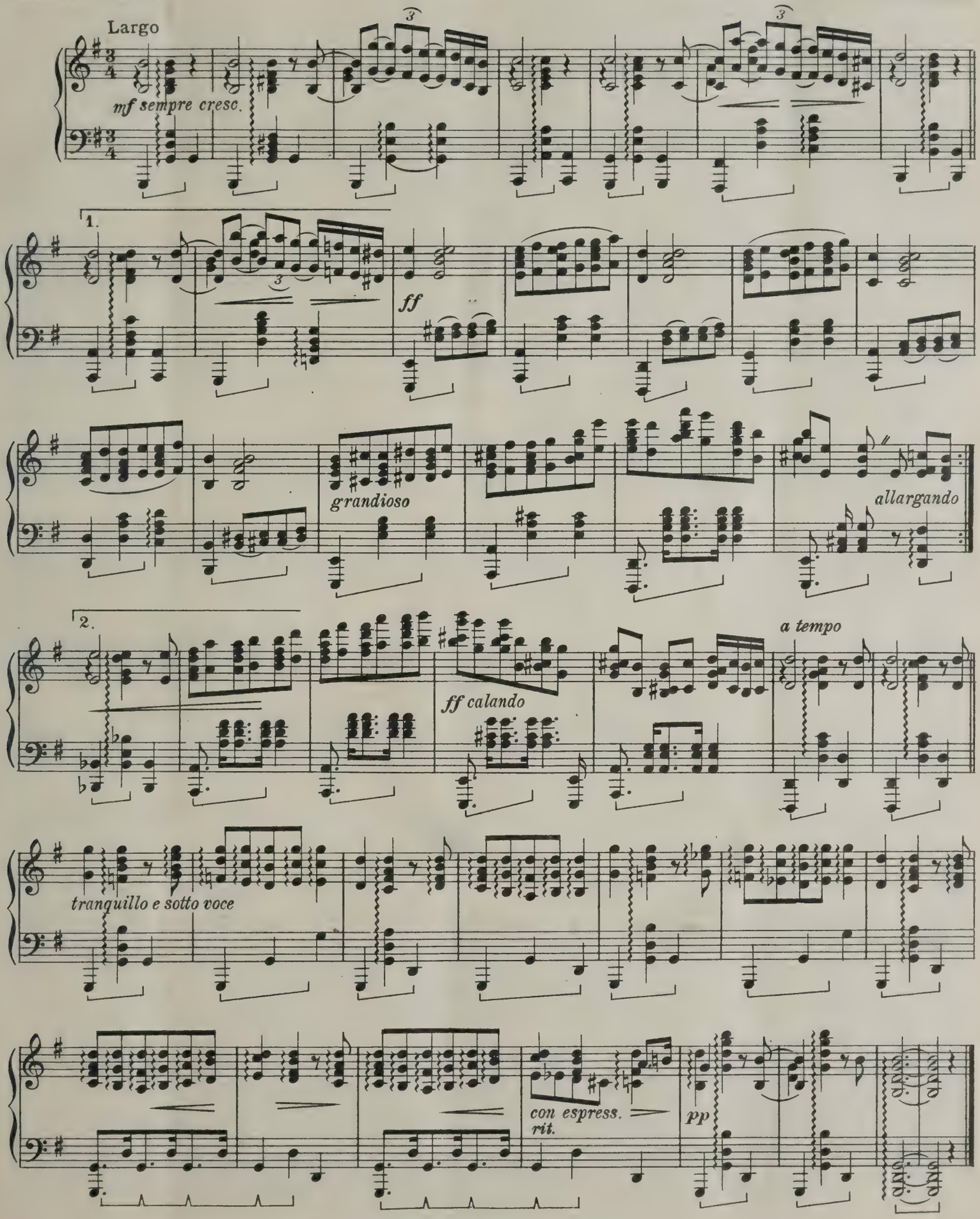
Street.....or R. F. D. No.....

The Musician
October 1924

Edited by N. de Vore

Elevation

OTTO FLÖRSHEIM



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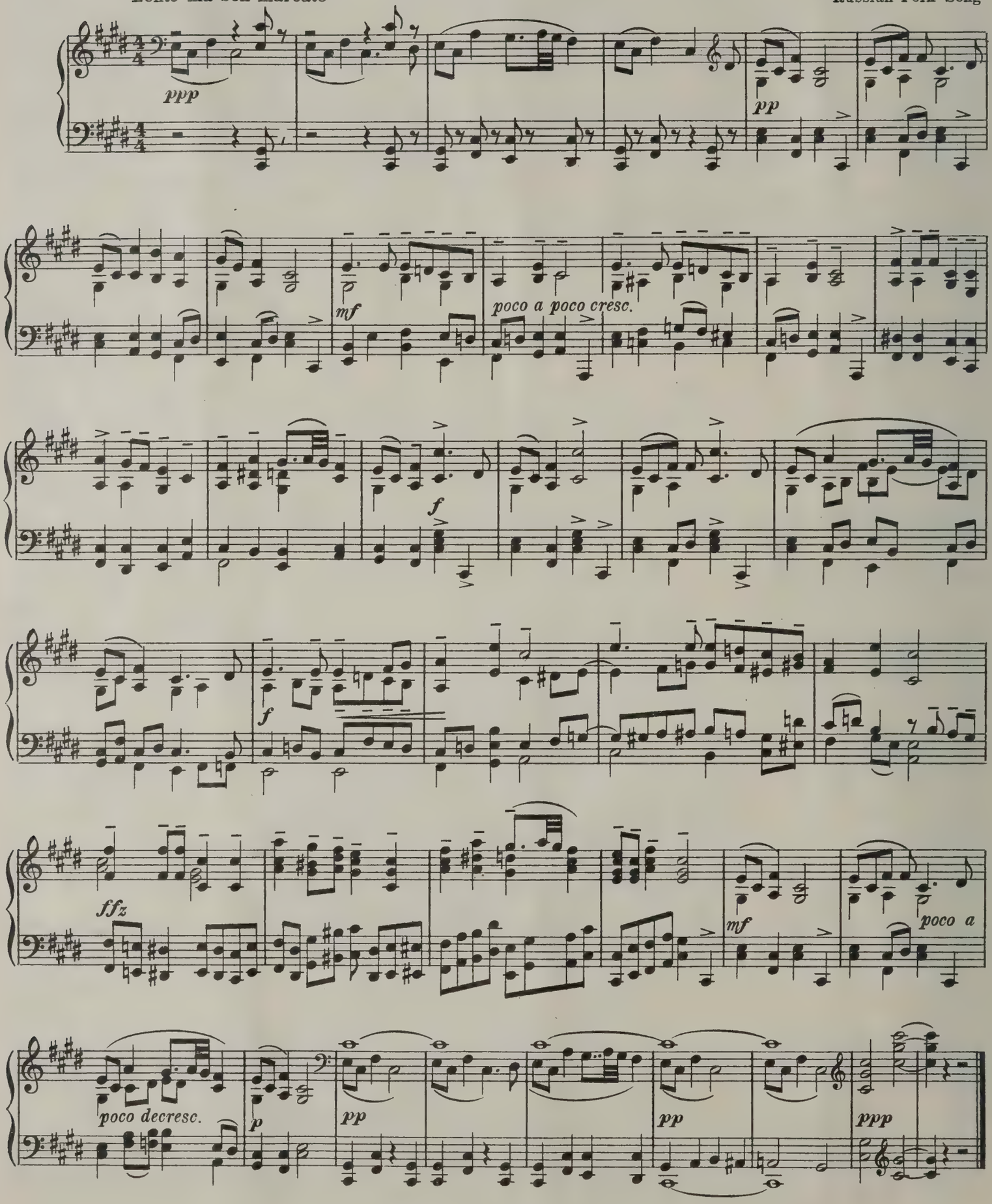
Song Of The Volga Boatman

Lento ma ben marcato

Russian Folk Song



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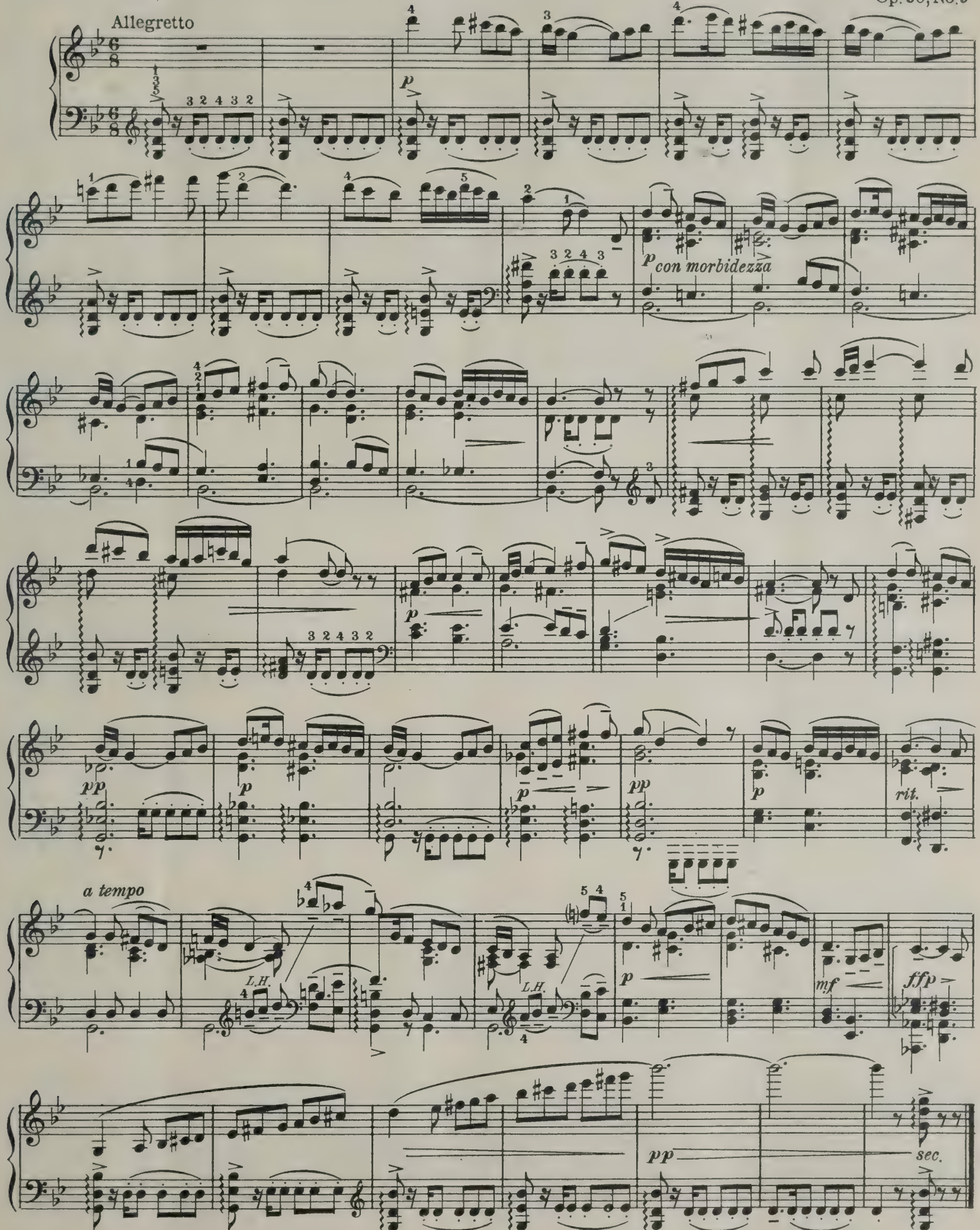
Orientale

From "Kaleidoscope"

Transcribed by N. de Vore

CÉSAR CUI
Op. 50, No. 9



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PRELUDE

C-Sharp Minor

S RACHMANINOFF
Op. 3. No. 2.

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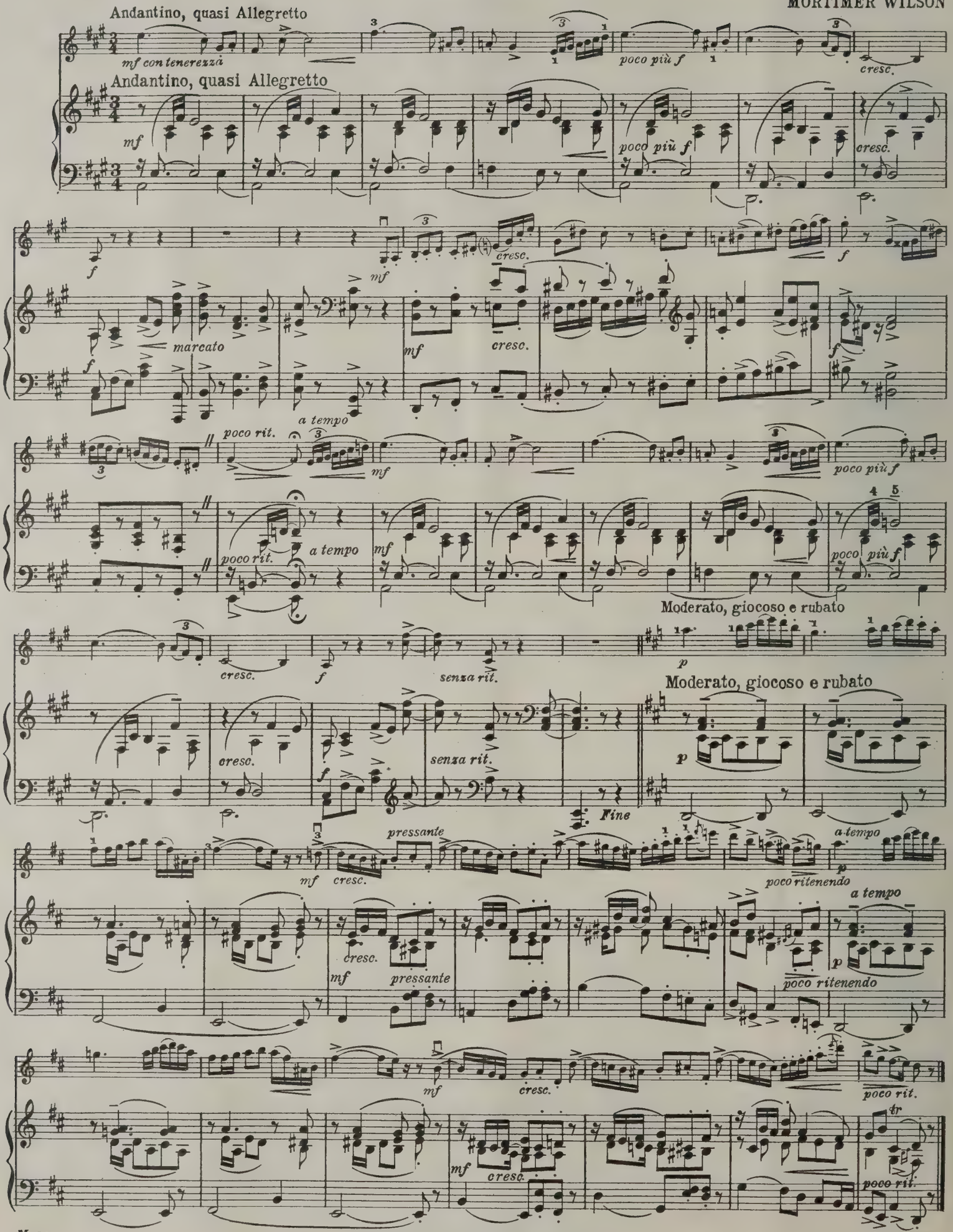
dim.
p
cresc.
fff
(poco)
ff
fff
Tempo I
fff pesante
fffz
fff
dim.
mf

SERENADE

MORTIMER WILSON



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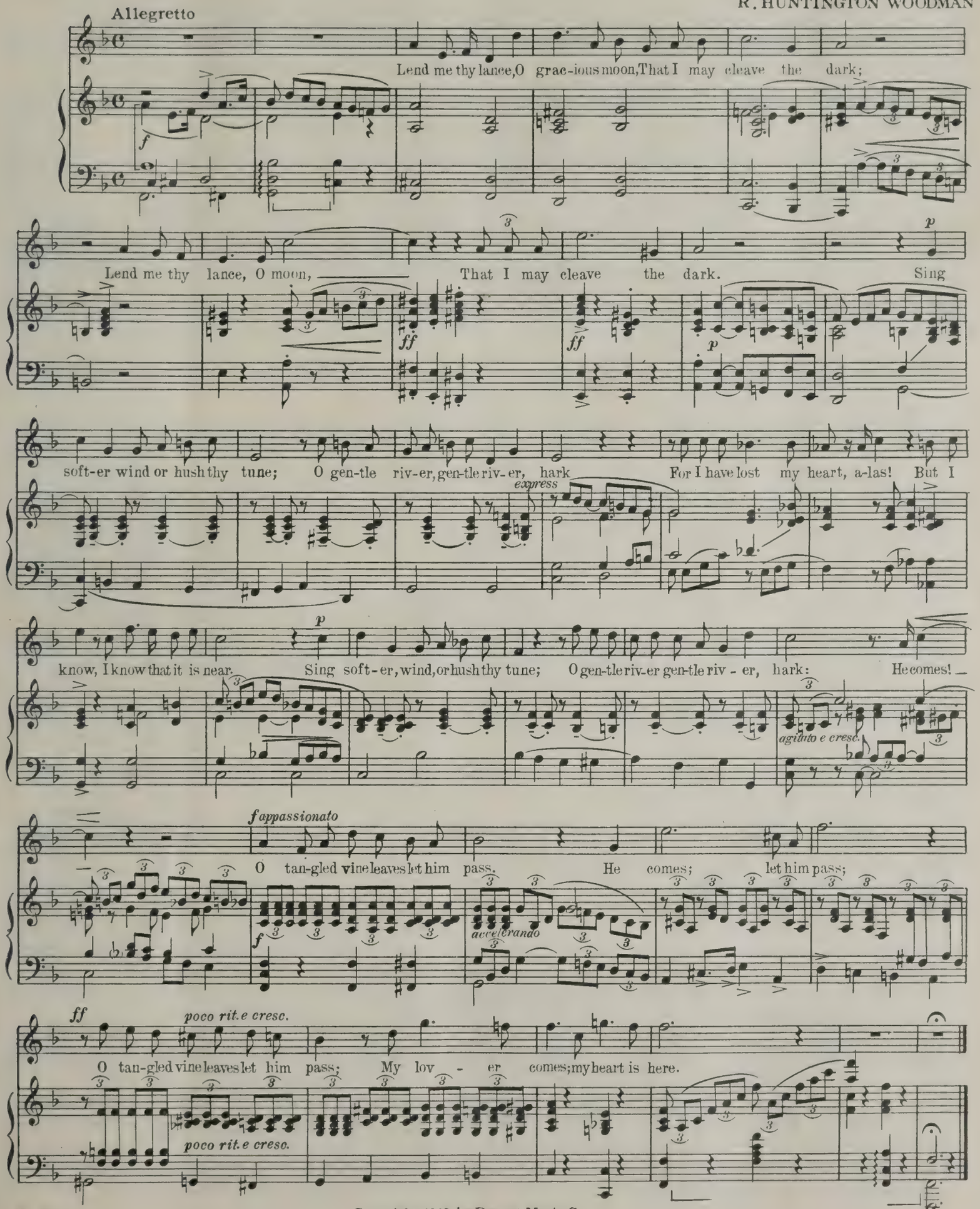
D.C. al Fine

LEND ME THY LANCE

R. HUNTINGTON WOODMAN


Allegretto
Lend me thy lance, O grac-ious moon, That I may cleave the dark;
Lend me thy lance, O moon, That I may cleave the dark. Sing
soft-er wind or hush thy tune; O gen-tle riv-er, gen-tle riv-er, hark For I have lost my heart, a-las! But I
know, I know that it is near. Sing soft-er, wind, or hush thy tune; O gen-tle riv-er gen-tle riv - er, hark: He comes!
O tan-gled vine leaves let him pass. He comes; let him pass;
O tan-gled vine leaves let him pass; My lov - er comes; my heart is here.
express
agitato e cresc.
f appassionato
accelerando
poco rit. e cresc.
poco rit. e cresc.

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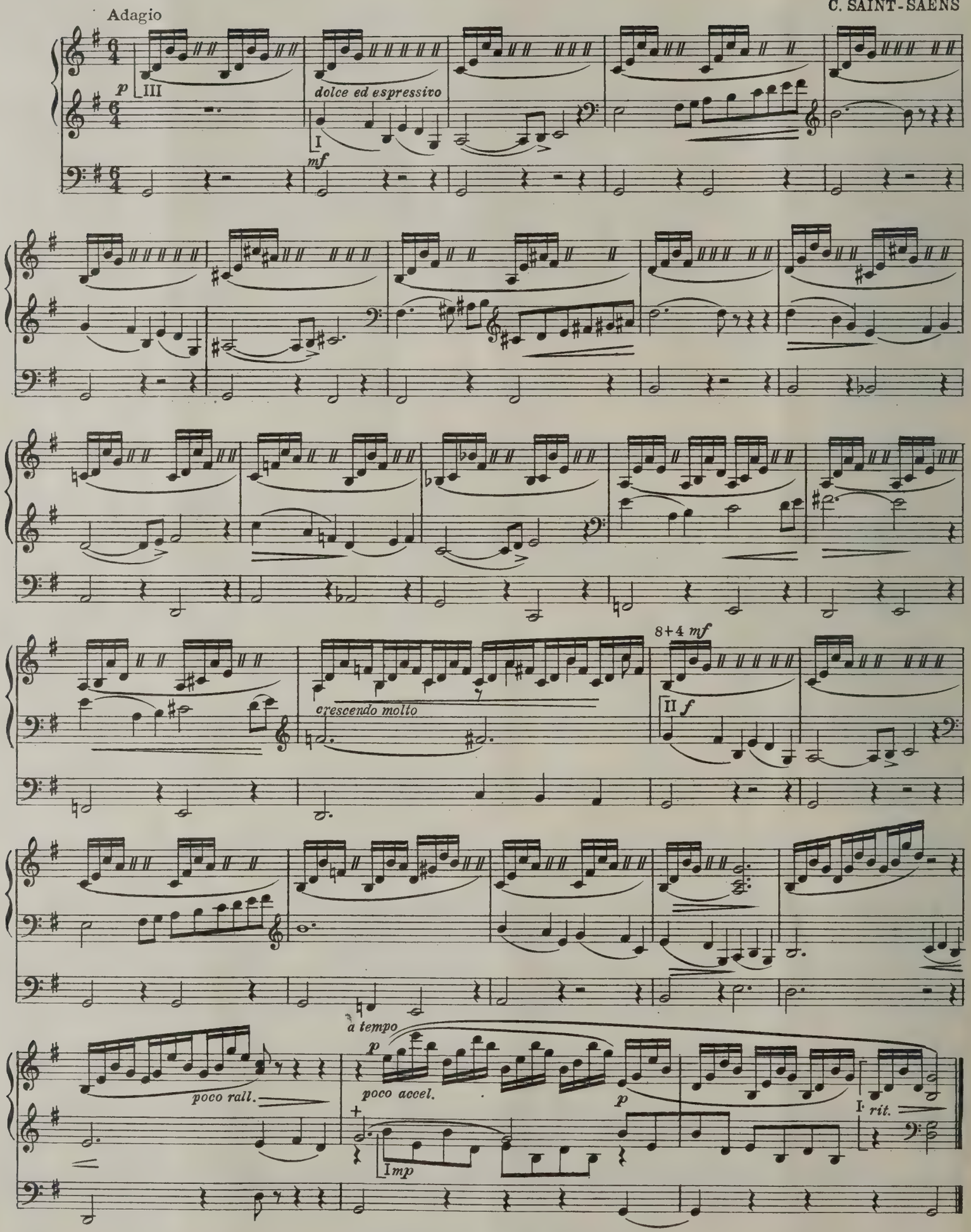
THE SWAN

LE CYGNE

C. SAINT-SAËNS



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Margaret Anderton's Confab Corner

IN Music Development if You Want to Build High You Must Go Deep for Your Foundation—Teachers Who Say Unethical Things About Their Competitors

THE MONTH'S MESSAGES

"If we harken to frivolous or insincere music, we may extinguish the last light God has left burning within us to lead the way to find Him anew."

WAGNER.

"The musician who refuses to make certain concessions to the public gives proof of courage, but not necessarily of wisdom."

FERDINAND HILLER.

HERE we are in October again! ripe, mellow, colorful, beautiful October! And in full swing of another musical season of listening, and harkening, (not always synonymous) of teaching others, and being taught, (if we are wise) by our pupils; of learning from our audiences as well as delighting them (we hope!) by the results of tooth-and-nail work we have put in at our music in order so to do, and to have them vicariously learn of that glowing light which the sheer making of music diffuses through one's being.

There is a breadth and expansive something in the out-of-doors this month, which all musicians would do well to drink in and profit by, and most especially you teachers, whose work amid the rank and file of music pupils is harrowing and narrowing, too, if you don't watch out.

Ah! but the study of music is very, very worth while, but do be careful with whom you study, and how you study.

What Is the Right Kind of Musical Education?

Unhesitatingly, in reply to that query which, particularly at this season of the year, comes in to your editress from shoals of anxious persons in the U. S. A., I would answer that the right kind of musical education is the deeper education of the spirit of music, and the spirit *in* music—true music.

There is one big rule needed for making us a musical, as well as a music-loving nation, and that music rule is, that if you want to build high, you have got to dig deep.

The music must come from and through the muscles of the soul, of the spirit, as well as through mere body, or mere auditory nerve-channels.

"Muscles of the soul! How ridiculous!" I hear some of you say, (particularly some of you rather—er—prim pedagogues)—"Muscles are of the hands, arms, fingers, etc., not the soul or spirit."

All right! but haven't any of you teachers who spend your days amid finger exercises, metronomes, and scales talk, weight and relaxation ponderosities, *et al, ad infinitum,* ever felt a *squelch* in your anatomy near the waist line and rivulets trickling along your spine, as you make, or as you listen to, the throb of real music?

Well, *that's* the "muscles of the soul," and the relaxation of your spirit!

While being the last one, naturally, (in that I am both a concert pianist, and a teacher of that instrument), to belittle or set aside the need of training our bodily muscles in order to gain a certain control over a rambunctious instrument, I do contend that lots of you teachers go to extremes sometimes with your pupils.

Look out that you do not swamp their souls with your technique talkings, and don't narrow your own soul by too much fault-finding and criticisms, particularly, in criticisms of other teachers in your own profession.

The Boomerang of Unethical Methods in Music and Business

You are stamped by the way you talk and act, and indelibly marked by the way you think, and when it comes to music pupils, subconsciously they become marked with *your* mark, and the queer thing is they will get to play or to teach that way, ultimately—if they stay with you long.

See to it that you are "Hall-Marked," meaning that you are sterling all through.

Sterling in high ideals, and ethical thought-habits, and methods, as well as sterling in your musical and technical equipment.

If you are ordinary, the pupils will grow ordinary, no matter how thoroughly you may be training them to play. If you are an extraordinarily big teacher, they will make extraordinary efforts, even the mediocre pupil, and as to the big (i.e. greatly talented) pupils, they will simply leap ahead.

New Pupils Who Come to You at This Season

You see, about this time of year, new pupils so often will come to you, perhaps from another teacher. Now that teacher may be a very good teacher, and that new pupil may be a very poor-spirited person, or one who does not work very intelligently. That is something you still have to find out with a new pupil, and, unless you have the gift (and gift it is) of rapidly sizing up people, why, this will take you a little time to discover.

Again it might be that the pupil who is complaining to you of the way the "other teacher" taught, or didn't teach, *may* have been invited to leave the "other teacher!" Such things have been known to occur. I grant you there are times when some flagrantly bad teaching comes to your attention with this new pupil to your studio, but, while the temptation is very great, I know, to condemn, both sweepingly, and right to the new pupil, it really isn't done, you know, and it really is not professionally ethical, altogether, now is it? Particularly if your converse insinuates your great superiority. That is the worst boomerang of all. Resist this temptation. It really is not good form, and the very *great* teachers do not waste the precious and expensive moments which the new pupil is paying for, by babbling, or listening to babblings about another teacher, or other methods, or that sort of stuff. They are past and done with—your business is to build up that voice, or that instrumental pupil. In other words to GET RESULTS. Be big-minded. Cultivate the habit, if it is lacking in you, of generous tolerance, and restrain the habit, if it is present with you, of criticising adversely, the work of a fellow-professional.

A Friendly Warning to the Student

A pupil just starting with a new teacher needs also a word of kindly warning. First, don't make your changes too hastily or too frequently. If you feel unhappy or dissatisfied with your present teacher, why not talk it out, and talk it over *with* that teacher first? You see, there may be some specific reason, and a wise one, for holding you back on some music point your eager ambition wants right that minute. Ambitious students particularly fall by the wayside on that rock.

Again, it may be that a time for a change *has* come, and it *may* be you really have an inferior teacher and therefore ought to change to a good one, or it may again be that you have a good one, but need a *different* one, (for your temperament or work-habit, or a thousand and one reasons). No matter as to that. You are making a change we will say. Very well. It will take all of your brain-power to take in the explanations of the new teacher, so you would better expend all your conversation in that direction, and rather beware of the new teacher who gives meaningful shrugs, hand-spreads, and other, more open criticisms of your past teacher.

As the Scotch would say that is "a wee bit sma'," and exhibits "new teacher" with pedal extremities of clay. That *kind,* have a woeful time leading you to *music heights,* and that is where you want to go.

While there are some few exceptional times when a great teacher and a good teacher has to speak out, these are very, very rare, and the really big ones confine their re-

marks to the music business at hand. THEY KNOW. Not only do they know their own business, about which they are in too dead earnest to waste a moment of time, but the really absorbed big teacher knows full well the "boomerang" is in full working order, and ultimately will take as much care of the rank teaching, as it also will of the teacher who pecks and picks to pieces what another teacher has been doing.

Turn Your Eyes Inward and Watch Your Habits

To make mistakes is human; to teach is divine. And when music is the subject taught you certainly need the divine spark!

I was going to say something else, but really think I am getting horribly preachy. Don't take offence. *You* may not need any of these dissertatious words, but the other reader *may*. In any case be assured they are written in all friendly earnestness and good fellowship and fellow-feeling from one who wishes for you this season the biggest success you have ever had in your musical work!

May you keep the Music-fires burning, says MARGARET ANDERTON.

October Birthdays of Famous Musicians

We have quite a number of celebrities this October. I think perhaps the one who has entwined herself most permanently in the heart as well as in the music memory must be the "Swedish nightingale" as she has been called, Jenny Lind.

One cannot look at the picture of her sweet face without realizing what a great soul is there, as well as a gifted musician. One of the most stupendous revelations of the power of music to overcome evil is exemplified in the following beautiful anecdote of her, which I came across a while ago, and have been carefully treasuring up to give you, on this, the month of her birthday anniversary.

A Beautiful Incident in the Life of Jenny Lind and Giulia Grisi

Grisi, the brilliant, proud, beautiful Italian singer, was at the height of her popularity and renown, and was singing in London at the time when the younger Jenny Lind, Sweden's sweet singer, was also winning renown.

Both singers were commanded to sing at a Court Concert before the Queen, and on the same night. Jenny Lind, being the younger, sang first.

The story runs, that as she sang Grisi cast upon her such fierce scornful glances that the gentler singer was terribly disturbed, faltered, and was almost on the point of failure when—an inspiration came, half unconsciously, and with troubled air she signed to her accompanist to rise.

Taking the vacant seat, and touching the piano keys in prelude, she started to sing a little prayer which she had loved as a little child and had not sung in years.

As she sang, the story goes, her face lost its troubled look; softly the plaintive notes floated on the air. She closed her eyes, and as she sang on no longer did she think of rivalry, or that she was in the presence of royalty, but as if singing for loving friends in her fatherland.

Louder and richer her tones swelled forth. The singer seemed to throw her whole soul into the thrillingly plaintive and weird "prayer." As the song died away—almost in a sob—a great silence fell. The audience were spellbound.

Grisi, the passionate, the impulsive one, swept across the stage. The fierce expression gone and with a teardrop glistering on her long black lashes, she stooped, placed her arm about sweet-eyed Jenny Lind and kissed her, utterly regardless of audience, or royalty, or anything but the melting mood which that beautiful, simple song had created.

October Birthdays

Jenny Lind, Soprano, October 6, 1820.

Camille Saint-Saëns, Composer and Organist, October 9, 1835.

Verdi, Opera and Church Music, October 9, 1813.

Theodore Thomas, Orchestra Conductor, October 11, 1835.

Arthur Nikisch, Orchestra Conductor, October 12, 1855.

Simms Reeves, English Tenor, October 21, 1822.

Liszt, Pianist and Composer, October 22, 1811.

Bizet, Opera Composer, October 25, 1838.

Johann Strauss, Conductor and composer of "Blue Danube" and other dance valses, October 25, 1825.

—*Courtesy of Chickering & Sons*

When Jennie Lind Sang

News of a Second "Jenny" Songstress

By way of an English newspaper comes the interesting news that the long hoped-for "songstress like the worshipped Jenny Lind of undying memories" has appeared on the horizon in the shape of a frail, shy little Yorkshire typist, named *Jennie Swinn*, who, some few months ago, sang at a London concert for the first time and drew enthusiastic applause from an audience of critics.

She appeared dressed in a simple home-made cotton frock, which together with her frail childish figure placed her in sharp contrast with the artists who had preceded her. At first she was unable to sing on account of nervousness, but when her voice (which is mezzo-soprano) found itself, the result was such that she was kept on the stage a whole hour before her delighted audience was satisfied. After the concert she returned to Hull, her native town, and to her typewriting job, but not for very long, as great things are expected from her.

From the Mail-Bag

About Left-Handed Pieces for Piano

YES, indeed, there are several of these published. Some are in sheet form, and there are also volumes published containing a number to select from. Only last month, I think it was, we reviewed, in our pages devoted to music received for review, a volume which is published by G. Schirmer, Inc., of New York, titled "Studies for the Left Hand Alone (Piano)."

The Boston Music Company also have a volume containing about eight pieces, some of them very beautiful, also very difficult, notably the ones by the Russian composer, Scriabine. These are the numbers which are played so much by this famous left-handed pianiste of whom you have read elsewhere, named Meg Ford, who is now playing in the big vaudeville houses in different parts of the country, bringing messages of choice classic music this way to the people who usually will not seek such out. We hear the "Vaudevillians" are going wild over this pianiste.

The Arthur P. Schmidt Co. of Boston and New York likewise have volumes of left-handed piano pieces and single sheet music. Two particularly nice ones I have in mind are composed by Arthur Foote of Boston, one titled "Romance."

All Would Be Vocal "Babe Ruths"

We have in this country sufficient natural talent and voices that can compete with any nation, but in this atmosphere of "getting rich quick" study is neglected and "get-rich-quick singing" is uppermost in the student's mind. Each one wants to be a vocal Babe Ruth at once. As a result we have a decadent vocal standard; purity of tone and artistic ideals are neglected; loud singing and questionable effects are substituted. Enunciation and pronunciation are terribly neglected. In the majority of cases one might as well be singing "Mendelssohn's Songs Without Words." There is a lack of desire for knowledge of technic. This tendency should be corrected in youth in the public schools.—*Isadore Luckstone.*

Harriette Brower's Page for Pianists—

WHAT Is the Poor Music Student to Do When the "Master Teachers" vie With One Another in Raising Their Fees? Modern Music as Teaching Material—Inspiration of Chamber Music

RECENTLY it was my privilege to listen to the singing of a young amateur of exceptional talent and promise. This boy of twenty was gifted with a fine baritone voice, which he used with good taste, though he had never had a single lesson in voice training. He had, however, studied piano and theory, and all the selections he sang for a group of music lovers at a suburban house party were of his own making.

It was, on this occasion, urged upon his parents, both musicians, that he should be trained for a vocal career. The suggestion met with an emphatic refusal. "Never," they said; "the fees asked by voice teachers are too exorbitant; we have not the fortune needed for such an undertaking. The boy is just entering business. If in the next few years he is able himself to finance such a plan, well and good. But it is not possible for us to stand such an outlay."

What a pity! I thought. Perhaps a really fine artist is thus lost to the world.

It is exactly the same with our instrument, the piano. The fine pianists who consent to devote part of their time to teaching seem to combine to exact exorbitant fees. Mr. B. charges $25 a lesson, while Mr. S. goes him five better and demands $30. G. values his work more highly than either, and asks $40 per hour. Lastly, Mr. A. feels that his wide experience deserves the highest price of all and he requires $50. What is the poor music student to do? It is impossible for him to pay such fees, which are certainly prohibitive. No one can pay them but the "idle rich," and these are not the sort of pupils artists desire.

Would it not be wise—and kinder—Mr. Master Teacher, if you would be willing to reduce your fees and bring them down within reason—within reach of these talented young Americans, who are so anxious to study artistically, yet are repelled and prevented by your high prices?

But these same exorbitant prices will one day overreach themselves, and a way out will be found.

* * *

IN Leopold Auer's absorbing book, "My Long Life in Music," the final pages are illuminating. He says:

"The average talent in a small community either cannot afford to study music or has to go to a very inferior teacher. If the urge toward music is too strong, he may go to a big city, hoping to study with an established authority. But the "established authority" charges big fees, and here is another stumbling block. If he can overcome this obstacle he usually discovers that his late and faulty start prevented his reaching the goal.

"If we want to see American artists come to the front, we must give the younger generation opportunity to study with good teachers, at a minimum cost, or free of charge. There must be subsidized music schools not only in all large centers, but also in smaller towns,. Furthermore, teachers must be guaranteed salaries that will attract those of the first rank, either native or foreign. In due time America will develop a sufficient number of her own masters. The appointment of these teachers should under no circumstances be left to influential laymen. Candidates should be passed on by the important men of their profession. And entrance to the higher classes should be competitive, so that the best teachers need not waste time on unworthy material. It is in this manner the famous conservatories abroad are conducted."

This view of the way to foster native talent by making the cost of musical education less prohibitive is held by a famous master violinist. Other musicians, Alexander Siloti among them, favor the subsidized music school, in which the student fees shall be really moderate, while teachers shall receive adequate compensation.

America should awake to this great opportunity, and devote some of her riches to the vital cause of music education, in small towns as well as in great cities.

* * *

I AM often asked if I use modern music in my teaching. I do so whenever it seems expedient. Here, careful teachers use wise judgment and common sense. Music of the ultra-modern school requires, to my thinking, a peculiar equipment of technique, a special manner of tone production and scale of tonal color. While I am striving to develop fundamentals—the more obvious and solid colors on the palette—it would only cause confusion to mix them with the faint, mysterious halftints of the modernists, whose aquarelles date back only a decade or two. Piano music, written all along the line for a century or more before them, contains all possible variety and richness of thought, invention and imagination.

Personally, however, I eagerly welcome some of the modern compositions, am in sympathy with the new idiom and feel we should be far from dismissing these new forms with a shrug, calling them cacophony. If we have an open mind and are willing to study into the new thought in musical art, we shall doubtless be rewarded by finding many a gem.

* * *

WHEN we speak of "Chamber Music," we do not know whether the term conveys any meaning whatever to the average music student, or even to the rank and file of teachers. This general lack of comprehension as to what constitutes chamber music, was brought vividly to mind by a slight incident which occurred the other day.

A young woman who has studied the piano all her life, as far back as she can remember, was asked if she enjoyed chamber music. She hesitated, and finally said she did not think she had ever heard any. It was explained that in our own New York, as well as in other music centers, there were several organizations of the highest class, giving a series of chamber music concerts during each season. When they were mentioned, she brightened. "I have heard the Flonzaleys once and enjoyed them very much." Then, after a moment, "Will you tell me just what is meant by chamber music, and why it is so called?"

This was no smatterer, but a serious minded artist-student, whose répertoire contains some of the big works of piano literature, from Bach to Brahms and Schumann to Liszt. She is also a successful teacher of piano, having a large class in her charge. Her case is not at all unusual, and only proves the restricted sense in which even the earnest student of piano considers his instrument and its music, as well as music study in general. He sadly needs to broaden his outlook and discover what has been done in other lines of instrumental music.

* * *

SIR HUBERT PARRY tells us "Chamber Music is the term applied to all that class of music which is especially adapted for performance in a room, as distinguished from concert, dramatic or ecclesiastic music, or such other kinds as require many performers and large spaces." To our present idea, the trios, quartets, quintets for strings or other combinations of instruments, which are in the same form as the piano sonatas, do not need such a very restricted space. Works of this kind form a considerable part of music written in the last hundred years. Haydn, Mozart and Beethoven produced much concerted music in these smaller forms. Indeed Beethoven regarded the quartet for strings as a most perfect medium for expressing his deepest thought and feeling. He has left us some marvellous treasures in this form.

It is conceded that chamber music offers opportunities for the display of the finest qualities of the instrumentalist; so that great artists do not hesitate to perform this kind of music, and present it in larger halls than it was originally intended to be heard in. Be this as it may, the fact remains that the rich and wonderful field of chamber music lies outside the ken of many piano students and teachers of today, and we want to arouse them to explore it, not only to take every opportunity to listen to it, but to become familiar with it through personal study.

Studies in Comparative Interpretations

(*Continued from page* 13)

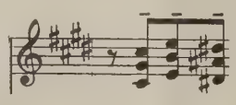
Each pianist gives the second melody note (G Sharp) greater value than the first (A Natural), and Goodson emphasizes this inequality of time value to a greater degree than Mr. Rachmaninoff.

The third tone of the theme is a whole note tied into the next measure, thus:

Literally this phrase would be counted as follows: 3 and, 4 and, 1 and, 2 and, 3 and, 4 and, 1, with the following chord sounding on the first *and* of measure 2. Neither interpreter allows C sharp its full value. Goodson starts her first chord on the *and* following count 4; Rachmaninoff, exactly on count 4 itself.

In playing chords Rachmaninoff invariably sounds all the tones simultaneously; Goodson often gives them a harp effect. Throughout the first section the composer gives much emphasis to the three notes of the theme, while Miss Goodson emphasizes them by a slight extension of their time values rather than by a forcible striking of the keys.

Each pianist emphasizes and dwells upon the second chord of the accompaniment figure:



almost as though it were written

In the following passage, commencing at measure 6:

Rachmaninoff starts a decided accelerando at the point marked "A," with a marked ritardando at "B." This entire passage is played by the composer with a gradual decrescendo. Goodson plays this same passage without an appreciable change of rhythm, except for a ritardando at "D." She commences fortissimo in the preceding measure, continuing until she reaches "C," where she drops to almost pianissimo.

Immediately following this passage, when he returns to the theme, Rachmaninoff plays the first note (A natural) *forte,* ana the second and third notes (G sharp and C sharp) *piano.*

At the end of the first section of the piece, both artists prepare for the middle section by playing quite slowly, although the composer's ritardando is more pronounced than that of Miss Goodson.

For our analysis of the middle part of the composition it will be necessary to number the measures. There are twenty-nine altogether.

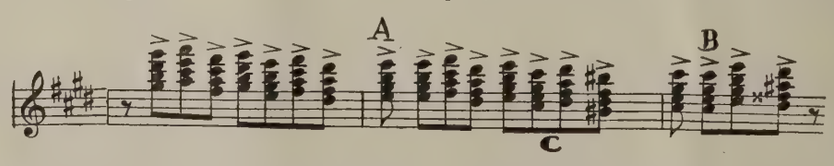
Rachmaninoff starts slowly, but comes into his tempo immediately on the third beat of measure 1. In other words, after the first two beats of the first measure he follows literally his own direction *agitato,* which appears on the printed music. He checks his speed on the third beat of measure 3, and does not return to his tempo until the first beat of measure 5. He then regains his speed and holds it consistently but with due regard for phrasing, until he reaches measure 17, where a slight ritardando interrupts for an instant the climax he is building gradually; a climax which breaks with tremendous force in measures 22 to 29 inclusive. A gradual crescendo marks the composer's playing of the entire section.

Miss Goodson not only commences this section of the piece at a leisurely pace, she does not really pick up speed until she reaches measure 11. There are, however, two slignt *accelerandi* in her reading before measure 11 is reached, but each time she immediately reverts to her original gait. These pauses occur in measures 2 and 6:

The accelerando starts at "A," but at "B" the artist immediately plays *a tempo.* Measures 2 and 6 are, of course, repetitions of 1 and 5, the original statement of the theme.

While Miss Goodson builds her climax with telling effect, it is more deliberate than the composer's when it arrives. She does not play the cadenza in measures 22 to 29 as rapidly nor as furiously as does Rachmaninoff.

In the final section the composer plays at a brisker tempo than in his reading of the first section, and takes few liberties with the rhythmic outline. In fact the only rhythmic nuance occurs in the following passage:



where he temporarily increases his pace at A only to return to his original speed at B. Goodson does not accelerate her tempo at this point, but rather makes a slight ritardando at C.

The composer has no appreciable ritardando at the finish, but observes his own directions for a gradual diminuendo to the final *ppp* of the final chord. Miss Goodson's playing practically matches the composer's in this passage, except for a marked rolling of the chord in the third from last measure.

The microscope has shown us the details, the telescope revealed the general impressions of the two performances. Try them on your piano and determine how they compare with your own, but remember the warning against slavish imitation.

Next month we shall analyze two pieces, first Dvorak's Humoresque, played by Howard Brockway and by Leo Ornstein; then the Schulz-Evler paraphrase on the Blue Danube Waltzes, played by Ethel Leginska, and by Mischa Levitzki.

In Mr. Howard's next article, which will appear in the November issue, he will analyze Dvorak's Humoresque as played by Howard Brockway and Leo Ornstein, and the Schulz-Evler paraphrase on the Blue Danube Waltzes as played by Ethel Leginska and Mischa Levitzki.

WOMEN IN MUSIC

An English Writer's Opinion of Some Present Day Composers

By Yvonne Pert in the Sackbut

IN composition there is more hope of a really feminine type of expression, but never from the emulators of the masculine. The true woman composer works in more feminine ways than to call forth the semi-tolerant, half-amused feeling with which the generality of both sexes views the female footballer. Chaminade was not a great composer; but her work, in spite of many trivialities, had a distinction uniquely deriving from its femininty of conception and expression —a femininity more interior in quality than any man-directed desire to charm. Morfydd Owen, the young Welsh composer, so pathetically cut off in the first bloom of her appealing talent, had the deeper qualities of womanhood blended into every harmony, voiced in every melody, and marked in her selection of subjects for treatment. Mrs. Beach, the American composer, while she is more maternal, in some elusive manner, in the tone-quality of her work, is of that maternity which gives daily reverence to paternity. One feels the masculine training and the assimilation of masculine ideas of conception, form, and technique in most of her work, although here and there something akin to a sort of Alice Meynell tenderness is revealed. Marion Bauer, although she has developed unique harmonic color in her work and forms more intimate than many women composers, and although she inclines to stand aside from the conserved song-writing to which too many women composers are prone, is yet imbued with a modernity which is much more that of her musical young brothers, as one might say, rather than a new generation of musical sisters. Mme. Poldowski is probably the most spontaneously feminine composer up to the present. Her work is instinct with the feminine quality of moods, the feminine reaction to images and atmospheres, the feminine impulses expressed in new varieties of rhythm and harmonic color, slight though these variations may seem. Above all, she is the most conscious—and not self-conscious—and frank realizer of the feminine conception in music, as well defined by her in a recent article in *The Chesterian.* She has probably taken the first clearly conscious and decisive step toward the realization of femininity as an objective in musical art. Truly, she reveals affinities with preceding male composers, notably Debussy, but only, as Mr. Saminsky has said, as a 'spiritual goddaughter.'

A correspondent of the London *Observer* states that the complete score of Verdi's forgotten opera, "The Robbers," has been discovered by the librarian of the Budapest Opera House. The work, which is to be given an early revival, was performed at Budapest in 1853, when it was censored by the chief of police on account of its revolutionary spirit.

In the last analysis we must all fall back on the most primeval thrill, the thrill down the spinal column. . . . When I get such a thrill I know that what I am listening to or playing is all right. If I don't get it, I know there is something wrong.—*Fritz Kreisler.*

Reviews of the Latest Music

VOCAL MUSIC

From Enoch & Sons

BRAHE, MAY H. *To a Miniature.* In low, medium and high voices. A dainty, drawing room song that extols the charm of the "lady with the gown of blue brocade and a rose upon each dainty shoe." There is an arpeggiated chord accompaniment. *Shy Mignonette.* In the keys of C and E♭. An item from the song-cycle, "A Pageant of Summer." The lyric is by Helen Taylor. Both melody and accompaniment are characterized by much charm and grace.

GEORGES, ALEXANDER. *Song of the Rover.* Published in two keys, A Minor and B Minor. A stirring man's song that breathes the philosophy of life in the open. It rises to a fine climax.

MARTIN, EASTHOPE. *Harpe of the Woodland.* Published in three keys. A song of notable poetic charm in which the accompaniment provides an effective background for the lyric, written by Helen Taylor.

HAMBLEN, BERNARD. *The Withered Rose.* Published in three keys. The poem is by the composer. A simple yet highly effective song that presents no serious difficulties and is well adapted to teaching purposes.

GOATLEY, ALMA. *Can't Remember.* Published in three keys. The lyric is by Herbert J. Brandon and describes the optimistic view of one who sees the silver lining in every cloud. A splendid "encore song."

MANA-ZUCCA. *Solace.* The words in English are by Helen Taylor and those in Italian by Ernesto Casolino. A song in the "big style," which reveals a practiced hand in its making.

OSGOOD, H. O. *It's a Long Way from Singapore.* Published in the keys of F and A♭. Mr. Osgood has given us many fine songs which have won widespread popularity. This latest effort will undoubtedly find its way to the top of the list for it has the elements that may be counted upon to strike the public's fancy. The lyric is by Gordon Johnstone.

From the Heidelberg Press

LOWDEN, C. HAROLD. *When I Embark.* Published in two keys, for high and low voices. A highly effective setting of the well-known Tennyson poem, well adapted to church or concert use. The accompaniment is for pipe organ.

STULTS, R. M. *The Resurrection and the Life.* An Easter cantata for choirs, with a text from the scriptures. The composer shows a fine musicianly feeling in the setting. The accompaniment is for the pianoforte.

MASKELL, CHARLES H. *The Lord's Supper and Passion.* For solo voices and chorus, with piano accompaniment.

OHL, J. F. *The Living Hope.* An Easter cantata for soprano, tenor and baritone solo voices. Instead of using the narrative of the resurrection as a libretto and giving it the conventional dramatic treatment, the composer has given the text a purely devotional setting. Part I sets forth the significance of the resurrection as the victorious climax of the Lord's redemptory work, and Part II the believer's blessed hope that for him death is no more death.

From Carl Fischer, Inc.

LOUD, JOHN ADAM. *Sea Fever.* Published for high and low voices. The well-known poem by John Masefield has received in this instance a setting of much beauty and virility. It will appeal particularly to men singers.

FOWLER, B. SHERMAN. *Just an Old Fashioned Waltz.* For medium voice. Written in the popular style.

WARFORD, CLAUDE. *The Judgment Book.* For high voice. A finely dramatic setting of the short poem by Clarence Urmy. *Three Ghosts.* For high voice. A simple yet effective setting for another of Mr. Urmy's significant little poems.

From Lorenz Publishing Co.

LORENZ, E. S. *Psaltery and Harp.* A collection of twenty-one scripture anthems for the use of church choirs. They have been selected with discriminating regard for the needs of the modern choir and will undoubtedly find a widespread popularity.

FOR THE PIANO

From G. Schirmer, Inc.

ALBENIZ, ISAAC. *Cordova.* An item from the well-known Spanish composer's "Songs from Spain," written in the nocturne style, and though of comparatively simple construction, it sounds a deeply poetic note, and is calculated to arouse the performer's finest interpretative instincts. It is edited by Carl Deis.

From J. Fischer & Bros.

TAYLOR, DEEMS. *A Kiss in Xanadu.* Op. 16. A pantomime in three scenes, to the scenario of Winthrop Ames. This finely constructed number has become widely familiar to the public through its performance in the popular play, "Beggar on Horseback." The music is essentially descriptive in character and is highly flavored with the modern style of writing without touching too deeply into the bizarre.

From Oliver Ditson Co.

BURLEIGH, CECIL. *A Ballad of Early New England.* Op. 58. A suite of five sections: *The Wilderness, Hymn, Into Forest Depths, War Cry, and The Conqueror.* Music of considerable power and originality, which deserves a high place among the works of contemporary American writers.

CLEMENTI, MUZIO. *Ten Essential Studies from the Gradus ad Parnassum.* Edited and abbreviated by Clarence G. Hamilton. A useful edition for the modern studio.

ANTHONY, BERT R. *Return of Spring.* A pleasing waltz with a singing melody, for students in the third grade. *Woodland Shadows.* A waltz in rubato rhythm, excellent as teaching material; in grade three.

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Grace Nott, soprano, a talented artist-pupil of Mme. Laura E. Morrill, has been enjoying a vacation after an extremely active season of professional work. Miss Nott has devoted three days each week to her vocal classes in Lancaster and York, Pa., besides appearing frequently in concerts and recitals. Among her recent appearances was one in Huntington, L. I., where she sang *Musetta's* waltz from "La Bohème" winning liberal applause.

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Two Anniversaries Celebrated at Carl Fischer, Inc.

The firm of Carl Fischer, Inc., for over half a century one of America's most prominent music publishers and musical instrument dealers, on Sept. 2 celebrated an anniversary of two-fold significance in the history of the business. The first was the twenty-fifth anniversary of the entry into the firm of Walter S. Fischer, the son of the late Carl Fischer and now president of the company. The second event was the completion of the first year of the existence of the firm as a corporation. The celebration of Mr. Fischer's twenty-fifth anniversary came as a complete surprise to him. Arriving at the establishment on Tuesday morning, Mr. Fischer found his private office decorated with flowers while on his desk lay a beautiful desk set of bronze and prophyry, in token of the loyal esteem and friendship of over 250 employees.

Scholarships at the Master Institute of United Arts

The Master Institute of United Arts announces several scholarships in music, to be given this fall for the coming year. Among the scholarships announced are the Nicholas Roerich scholarships, of which there are two, each providing a year's tuition in music. The Louis L. Horch Scholarship in piano will also be given for a year's tuition in piano, and the Maurice Lichtman Scholarship for a year in 'Cello. There will also be given the Bertram Fox Scholarship, in Voice, and the William C. Carl Scholarship in Organ, given by Marta E. Klein. Another award will be the Curt and Flossie Rosenthal Scholarship, to the sum of $1,000 for the woman applicant in any department deemed most worthy. Hearings will be held on Sept. 27.

Kaufmann Pupil Teaches at Pennsylvania State Normal

Una Haseltine, a pupil of Mme. Minna Kaufmann, started her classes in singing at the Pennsylvania State Normal at Mansfield, Pa., on Monday, Sept. 8. Miss Haseltine, who has a finely trained lyric soprano voice, has for some years been doing concert work, and is well known throughout the West.

Louis Robert, Noted Organist, Added to Peabody Faculty

One of the most important acquisitions to the faculty of the Peabody Conservatory of Music, Baltimore, in recent years has just been announced by the director, Harold Randolph, in the appointment of Louis Robert, the famous Dutch concert organist, conductor and accompanist, as head of the Organ Department, succeeding Dr. G. Herbert Knight. Mr. Robert is at present organist and choir master at Holy Trinity Church, Brooklyn Heights, New York; also organist and choir director of the Temple B'nai Jeshurun, New York City. He is a native of Holland and for many years was assistant to the celebrated conductor, Willem Mengelberg. He came to this country two years ago, since which time he has attained an enviable position in the musical fraternity of this country. He brings with him to Baltimore the highest recommendations as an artist of greatest distinction. His concert tours of Holland, Belgium, France and Germany have been a series of artistic triumphs, and he was acclaimed an organ virtuoso of the very first class.

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Worth-While American Composers

(No. 11 in a Series of Biographical Sketches)

DAVID SEQUEIRA

A UNIQUE figure among the present day composers of this country is David Sequeira, and "American" in that he was born in this hemisphere and now resides in Boston, but Spanish by heritage, training and all that goes to impress upon an individual the stamp of a particular nationality. Mr. Sequeira was born in Nicaragua some thirty odd years ago, of Spanish parents, and grew up in a home that carefully cherished the traditions of the old country. True to the Spanish custom of continuing a family profession from generation to generation, he was educated to be a doctor, and not until he was nineteen, when a younger brother consented to take up the study of medicine, was he released to devote himself to music as he desired. Since then the high points of his musical career have been: study in Boston, in Spain and in Paris; lectures on Spanish music in Paris, where also his early compositions were published; a tour of Spain where he was warmly received as a concert pianist and was decorated by the king for whom he played several times.

In looking over Mr. Sequeira's compositions one is conscious not only of the exotic rhythms and melodies

David Sequeira

typical of the Spanish idiom, but of an individuality in detail and a richness of tonality that are peculiarly expressive of the composer's own personality. Unconsciously one senses a large canvas on which the artist has applied strong colors with bold strokes and a lavish hand. His first number published in this country was the concert waltz "Cervantes," written for the Cervantes Tercentenary in 1916, a piece which should be known to all lovers of this form.

In "Atlantida" he has written a series of Spanish-American pieces. The first, "Perla de las Antillas" is a Cuban dance with a triplet melody above an accompanying habanera figure, and in a similar tricky rhythm, which, after all, when once mastered, almost plays itself, is the Mexican dance "Elenita." "Serenata Nicaraguensa" and "Pasillo" a Columbian dance, offer no obstacles by way of rhythm and have the peculiarly graceful melodies that are characteristic of Mr. Sequeira. The final number, "Andalucia," is a combination of three contrasting dances, ending in a brilliant climax with the whirlwind "Jota."

Following these came the set "Spanish Echoes," beginning with the "Sardana" of Catalonia, a piquant little melody above the syncopated beating of the small drum of the Sardana. And finally there is "On the Manzanares," a barcarolle 4-4 time with a swaying triplet melody that speaks of lazy waters overhung by moss and creepers.

Of somewhat different character is his latest group "From Old and New Spain," comprising "Leyenda Morisca," "Minuetto," "La Filigrana" and "El Bufon." The first and last of these are descriptive pieces, and the second and third are our old friends the minuet and the gavotte, served up with a dash of Latin seasoning to heighten the flavor. This whole set marks a certain change in his harmonic style—freer use of dissonance, and a breaking away from the sometimes too-sweet mood of the lyric melodies. Yet one seldom feels a striving for effect. There is a naturalness about his writing that precludes this idea and, as one reviewer has said, "a modern composer who is not given over entirely to making musical puzzles, crabbed ugliness or dissonant sensations is especially welcome in these days." Perhaps it is to escape such accusations that Mr. Sequeira has refrained from publishing the results of his study of Caribbean music, which he frankly describes as being "very weird and barbaric." U. L. A.

Additions to New England Conservatory Faculty

Several additions to the faculty of the New England Conservatory of Music went into effect when the school year 1924-25 began on Sept. 18.

Of international note is the accession to the conservatory's violin department of Richard Burgin, concert master of the Boston Symphony Orchestra since 1920. Mr. Burgin studied with Joachim in Berlin and later with Leopold Auer in St. Petersburg. In Sweden and Norway during the war years he was Leopold Auer's assistant teacher. At Christiania he led a string quartet and in Stockholm he formed the Burgin Quartet, which toured Scandinavia and Finland. In the autumn of 1920 he came to Boston as concert master of the Symphony Orchestra.

Myron H. Whitney has joined the pianoforte department of the conservatory. He is a son of William L. Whitney of the voice faculty and bears the name of his distinguished grandfather.

Minot A. Beale, concert master of the Conservatory Orchestra, has been made a member of the violin faculty. He was graduated from the conservatory in 1922, and has had large orchestral experience both in the school and elsewhere.

In the department of wind and percussion instruments, Carl Ludwig will teach the tympani. He is a member of the Boston Symphony Orchestra.

Alice M. Whitehouse, a conservatory graduate, who for several years past has been a junior teacher of solfeggio, is promoted to faculty membership.

The French language, conversation and literature will be taught by Mille. Lucienne Foubert, who has previously taught at several schools of greater Boston.

Dr. Francis L. Strickland will give for the first time at the conservatory courses in educational psychology and the principles of education. He is a member of the department of education at Boston University.

The attendance at the conservatory last season reached the unprecedented total of 3596. A notable feature, as in several recent years, was the large enrollment from foreign countries and insular dependencies of the United States. Students in 1923-24 came from the following: Albania, 1; Armenia, 1; Bermuda, 1; British North America, 32; British West Indies, 2; Brazil, 1; Bulgaria, 1; China, 11; Columbia, 1; Denmark, 1; England, 1; Greece, 2; Hawaii, 2; India, 1; Ireland, 1; Japan, 2; Korea, 1; New Zealand, 2; Norway, 1; Panama, 1; Philippine Islands, 1; Porto Rico, 7; Portugal, 3; Russia, 1; Sweden, 4; Turkey, 1. Of the American States Massachusetts, of course, led in attendance, contributing 2902 students. From Maine came 76; New Hampshire, 53; Vermont, 23; Rhode Island, 39; Connecticut, 24.

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Strings and Bows

Overcoming Problems of Rhythm and Intonation That Face the Young Beginner—When It Is Advisable for the Teacher to Play for the Student

By ISIDOR G. FRIEDMAN

IN the teaching of beginners, especially of young pupils, there are several objects to be achieved before students are well along the road to correct playing. It is unnecessary to dwell upon the importance of the proper holding of the instrument and bow, although extreme care must be exercised to maintain good holding and posture after these have once been established.

But there are other points of difficulty, and a discussion of them and the best means of overcoming them may not be amiss. Time, which to some comes easily and naturally, is often an obstacle in the paths of others, and such pupils require patient and repeated instruction. The foot-beating method may be used, but I frequently encounter pupils who, in the employment of this method, are so devoid of a sense of rhythm that they soon have the foot following their own uneven playing. Practise with the metronome usually brings this type of pupil to a realization of the necessity for exact, clock-like time. To those possessed of a good rhythmic understanding, mental counting is sufficient and preferable to foot-beating.

* * *

UNDOUBTEDLY one of the most difficult phases of violin playing and the one, above all others, that tries teachers' souls, is intonation. The mechanics of fingering are comparatively simple to impart and equally easy to comprehend.

A few beginners play well in tune, yet even these sometimes become careless, without ceaseless vigilance on the part of the teacher, oft-repeated admonition and explanation of the paramount importance of playing in tune.

To suppose that a good ear will not come naturally is a fallacy, if the teacher does not do his utmost to develop pure intonation. "As the twig is bent, so is the tree inclined."

If the pupil is allowed to persist in ear-torturing, haphazard playing, he will continue to follow in the same line and the task of correcting him later will assume monumental proportions. Instill deep into the pupil's mind that the violin must be in tune before any playing is attempted. The pitch-pipe is of some value, as is also tuning by means of the piano, but neither of these should be other than temporary, and then only at the beginning of violin study.

* * *

AN early recognition by the ear of perfect fifths should be acquired by every student. While some pupils seems to be unable to hear whether or not they are playing in tune, this, in most instances, may be corrected. The ear, which heretofore has not been called upon for such service, cannot be expected to function at once with exactness. With the pupil who appears to be unable to distinguish between true and false intonation, I find it advisable to proceed as follows: Play over and over for him the particular exercise or piece being studied until the "tune" is firmly lodged in his mind. Then play it with him, requiring that every note be perfectly intoned. Lastly, have the pupil play the exercise alone, stopping him as often as is necessary for correction. Do not be satisfied until pure intonation has been accomplished.

I have found the use of old, familiar airs, such as "Suwanee River," "Home, Sweet Home," etc., to be particularly valuable. Select a song known to the pupil. Transpose it, if necessary, to the key being studied at the time. If the pupil knows the song and then, after practice, plays it much out of tune, you have ample assurance that he probably will not become a good violinist. So seldom, however, does this occur, that I have come to regard this plan as well-nigh infallible, producing good results in a much shorter time than can be attained by giving, habitually, compositions which the pupil has never before heard and which sound, to him, like "just another exercise."

* * *

WHEN the pupil is well-grounded in time and intonation, the time has arrived to try for a good, pure tone. Although the beginner is unable to accomplish much in the way of tone, it is, nevertheless, incumbent upon the teacher to inculcate in the pupil's mind an appreciation of the beauty of violin tone and a genuine love for it, giving him an ideal toward which to work. The teacher should, therefore, when playing exercises, even the simplest, for the pupil, do so with the finest tone of which he is capable. The study of tone is largely a matter of imitation. If the teacher's tone is poor, the pupil, regarding it as an ideal, will, perforce, emulate it, while, on the other hand, he will strive for a fine tone, if such is furnished him as a model.

Not a few young pupils study violin at the behest of their parents and, at the outset, at least, display very little interest. It is the teacher's duty, in cases of this kind, to create interest, and there is no better way of so doing than to play for the pupil, at the latter part of every lesson, compositions which reveal the wonder and beauty of the violin. While playing thus, the teacher should do his very best, imagining himself performing before a critical audience. In this manner, he may fire the spark of genius which otherwise might lie dormant in the pupil's breast.

First Annual Convention of the

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Mr. Spiering's Master Class for Violinists in Seattle

Theodore Spiering, the well-known conductor and violin teacher, had a successful master class at the Cornish school in Seattle, Wash., this summer. On Aug. 4 Mr. Spiering gave his own recital playing Tartini's "Devil's Trill" sonata, Spohr's Eighth Concerto, the Bach Chaconne and the Rondino by Vieuxtemps, with John Hopper as his accompanist. There is a well-defined movement in Seattle to organize a first rank symphony orchestra with Mr. Spiering as conductor.

Max Jacobs Reopens Studio

Max Jacobs, violinist and conductor, has returned to New York from a six weeks' tour through Pennsylvania, with his newly formed New York Chamber Symphony, and has resumed instructions for the season at his studio, No. 226 West Seventieth Street.

Opportunity to Gain Orchestral Routine

The MacDowell Symphony under the direction of Max Jacobs has resumed rehearsals Sunday mornings at the Yorkville Casino, 210 East Eighty-sixth Street, New York. The object of this organization is to promote musical efficiency, routine and experience in orchestral playing. Professional and non-professional musicians of both sexes are eligible for membership.

Record Enrollment for the Peabody Conservatory of Music

The office forces in all the departments of the Peabody Conservatory of Music, Baltimore, have begun the enrollment of students for the coming season, and the many applications indicate the season will be a banner year in the history of the school. Harold Randolph, the director, will return to Baltimore from his summer home at Northeast Harbor, Maine, the latter part of September, and will immediately begin the classification of pupils. Extensive improvements being made to the building are still under way, but it is expected they will be completed in time for the opening of the school on Oct. 1. Arrangements have not been fully completed for the entire series of concerts of the Friday Afternoon Artists' Recitals, but the list will include many artists of wide reputation and some who have hitherto been unheard of in Baltimore. The opening concert will be given by Elsa Alsen, Wagnerian soprano. Seven scholarships will be available at the conservatory next season. These examinations will be held on Sept. 29. The scholarships are for three years and carry with them such supplementary studies as are deemed necessary by the director. In addition to these three-year scholarships, yearly scholarships will be offered on all orchestral instruments, and there will also be two extra scholarships in the preparatory department of the school.

Virginia Carty, formerly associate professor at Hood College, Maryland, who has been appointed secretary of the conservatory, has taken up her duties at the school and will be assisted in her work by Henrietta Feuss.

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SCHOOL MUSIC

Many Opportunities for Civic Service in the Supervisor's Field—Some Attractions Which This Work Offers to the Trained Musician—A Profession of Growing Usefulness

By EDWARD B. BIRGE

IN the September issue of writer surveyed briefly the field of school music pointing out the many kinds of work involved and its correspondingly wide appeal. The work of large cities was dwelt upon in order to show the full scope of the work. But of the fifteen thousand supervisors and school music teachers in the United States, probably more than half are in the small towns. It is here, in fact, that most supervisors begin their careers, however far their success may ultimately carry them.

While school music appeals to the trained musician because of the abundant opportunities therein to use his musicianship, it is equally attractive from other view points. From the nature of his work the successful supervisor is forced into community prominence. He comes in contact with every child through whom his influence is carried into every home. Through the work of the teachers, who look to him for guidance, the children learn to sing and read music. To show the results of this work he gives exhibitions and concerts which are thronged by the parents and friends. He gathers together the children who play instruments and starts an orchestra. His success wins the confidence of the authorities, so that when he asks for phonographs and a library of records they purchase them, also pianos and orchestra instruments as needed. He organizes a music memory contest which awakens a new interest in music, not only in the schools but in the homes. The parents buy phonographs and begin to discriminate in the selection of records. He persuades some of the musicians of the town to give lessons in small classes in violin at a nominal cost to the individual pupil. This venture succeeds and the school board assumes the payment of the instrumental instructors. Thus the music work develops step by step. If the supervisor is an organist, he plays in church and directs the music, or if a singer he takes his place in the choir; or he directs the Sunday School orchestra and the singing. He cooperates with the music study clubs in junior club work. He organizes courses of artist concerts and recitals. He leads community sings and becomes director of the town choral society. His ability as a leader becomes known to other communities, and soon a larger town or city seeks his services at a higher salary. Such is the experience of practically all the leading supervisors.

* * *

IF the development of leadership is one of the strong assets of the supervisor, another equally strong is his opportunity for influencing musical culture. Such influence is distinctly felt today along three lines, each of which is a comparatively recent development, viz., orchestra and band work, instrumental classes and music appreciation.

School orchestras and bands prepare the boys and girls to enter adult organizations later in life. They lay the foundation for community orchestras and bands and they foster the formation of small groups of players such as string quartets and similar combinations. They thus tend to promote music in the home. Hundreds of players in civic orchestras received their fundamental training in the public schools, and many a player in our best symphony orchestras began his experience in the high school. There can be no doubt that the movement in cities of even moderate size to have a symphony orchestra of their own has its roots in great part in the work done in the schools.

No observer of school music can fail to be struck with the immense possibilities of class instruction in piano and orchestra instruments. In piano and violin alone the number of pupils is several times greater than under conditions of purely private instruction; and in the field of wind instruments an entirely new situation is being created. Think of the influence upon every kind of combination of instruments from forty girls and boys studying clarinet, twenty studying flute and oboe, ten studying the bassoon, and similarly with the French horn, trombone and all other instruments of the orchestra. When we say that our musical future rests with the public schools, its truth hangs in large part upon the unfolding possibilities indicated by such facts as these. It is true that the schools cannot carry the piano or violin pupil, at present, at least, farther than to lay the foundation for the private teacher to build upon. But the schools can create an interest in such work in hundreds whom otherwise the private teacher would never reach, and it is being demonstrated daily that the private teacher is benefiting greatly from the fact that the schools have become active in instrumental instruction.

* * *

IMPORTANT, however, as these two lines of work are to our musical life, probably the various phases of what is loosely called music appreciation will combine to transcend them because the latter engage the attention and interest of every boy and girl. That three thousand pupils in only a moderately large city, upon hearing any of fifty representative compositions, can write down the title of the piece and the name of the composer is a hopeful augury for the future of music, and would have been impossible fifteen years ago. But music appreciation goes farther than naming titles and composers. It awakens into life a new kind of musical interest, leading to appreciation of mood, form and style, and a growing discrimination as to the character and quality of a musical performance. This study is having a marked effect in increasing the audiences at the best concerts; and it can be shown that there is a direct ratio between music appreciation in the schools and the prosperity of the artist. The children's programs given by the great symphonies and which are thronged by youthful auditors is only another illustration of the kind of interest in music kindled by this study.

It used to be lamented that the results of music in the schools were too meager to affect the life of the community or the home, and there was much truth in the complaint. At the present time such criticism is rapidly losing its force. The attitude of the general public is changing from indifference to warm approval. Studious attention is being given to the many indications of the educative value of music by general educators, the public press and the musical profession.

The National Federation of Music Clubs is giving organized support to school music through the formation of juvenile and junior music clubs and in affiliating with its organization the music study clubs of our high schools. Chambers of Commerce are showing the hard headed business man's approval of school music by buying orchestral instruments for schools and by sponsoring musical contests. The generous donations to school music by George Eastman is another indication of a new attitude toward music on the part of the man of affairs.

The young musician who is inspired to have a constructive part in the progress of music will find in the field of music supervision a mighty opportunity.

"The Young Musician Who Is Inspired to Have a Constructive Part in the Progress of Music Will Find in the Field of Music Supervision a Mighty Opportunity"

Increased Membership For Washington Heights Musical Club

THE Washington Heights Musical Club, of which Jane R. Cathcart is the founder and president, will continue its activities this month with a largely increased membership. The purpose of this organization is to bring the young musical artist an opportunity to appear before a sympathetic public, to provide performances of the original music of its composer-members, to make possible social intercourse among its members and in other ways to advance the interests of the affiliated artists, teachers and students. Closed meetings, open meetings and public concerts are held throughout the season.

In her annual report, recently published, Miss Cathcart calls attention to the fact that the dues of ten dollars a year have been totally inadequate to cover the expenses incurred by the varied privileges extended to members. The president has personally met the considerable deficit and now proposes a reorganization of the society on a basis which will insure its continued usefulness. Her plan calls for incorporation of the club with an advisory board made up of the original members.

According to the new schedule membership is now divided as follows: general membership, teachers' membership, professional membership, professional organists' membership and artist membership.

Trained musicians who come to New York to find opportunities for professional work are confronted with many serious problems—the solutions of which often entail several years of residence in the metropolis. To gain auditions, to receive recognition for their talents and opportunities to appear in public, to secure publicity and to meet other workers in the same field are not easily accomplished by the stranger. The Washington Heights Musical Club attempts to provide such opportunities to those who become affiliated with it and the success that has attended its first few years of existence augurs well for its future. Besides meeting the deficits incurred during its formative years, Miss Cathcart has donated liberally of her time and has worked indefatigably to make the club a success.

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Regarding the Music in This Month's Issue

Elevation, by FLORSHEIM. This is a piano piece of the Salon type, which has been a great favorite as a recreational number during many years, and its popularity seems now to be thoroughly established. In the present edition a slight change has been made to improve the form to permit of a repeat with a first and second ending, thus carrying out a policy which enables the inclusion of more pieces in the eight page music section than otherwise could be done without crowding. For example, the eight pages in this issue as in preceding issues contain the equivalent of 20 pages of the ordinary size and style. The omission of some superfluous notes facilitates the performance and improves the contrapuntal voice leadings; the result is an excellent recreational piece which can be used in the latter part of the third grade.

Song of the Volga Boatman. Traditional chant from South Russia. In reality it is used by the barge haulers. It has been arranged in a variety of ways, and in an elaborate form as a song it was made quite popular by its use on the programs of the great Russian basso, Feodor Chaliapine.

Orientale, by CESAR CUI. One of the most popular pieces in the violin répertoire, and so intimate is its character in relation to the violin that one is surprised at how excellent a result is obtainable in a piano trascription. A jazz version has made it the property of even the man in the street, in consequence of which a reduction to piano solo form will be welcome by countless numbers of that silent audience which always react best to a tune that has some familiar association. The result is also so pianistic that it should make an excellent teaching number.

Prelude, by RACHMANINOFF. If there is one modern piano piece which makes an irresistible appeal to every type of listener, it is the *C-sharp minor* prelude, based on a three-toned subject. Every manner of tragic picturization has been woven out of the turbulency of this vivid combination of dark colored harmonies in solid and figurated forms, but the only elucidation of the "program" which the composer has been said to have given is that when he wrote it he needed the money, and that the theme enunciated the very tragic motto "We must eat." The only simplification which has been dared is in the notation of the last section on two staves instead of four. The composition is of course in that class of indispensables, which are passed over by a certain class as "hackneyed," but which no pianist or student can afford to omit from his répertoire.

Serenade, by MORTIMER WILSON. This charming bit of melody for violin and piano has no particular difficulties for the violinist other than in the lilt resulting from numerous triplet groups, which need to be inserted in a flowing manner without producing a "jerky" effect. The piano part is not altogether simple when played at the proper tempo, but a sense of values will subdue such tones as do not possess independent melodic importance. The resulting impression is one of ruggedness and delicacy combined, but not blended.

Lend Me Thy Lance, by WOODMAN. This is a virile treatment of a severely classic subject. While it is not a recent work of Mr. Woodman, it is one that is worthy of a surviving place in the literature. There are not so many songs requiring this combination of the dramatic elements of the classical and modern schools, but what teachers will find in it serviceable material.

The Swan, by SAINT-SAËNS. The cellists could not possibly hope to maintain very long a monopoly of a piece of melodic construction of such intense appeal as the immortal *Swan,* even though it is but the smallest of trifles in a tremendous literature left by the greatest of composers of the last generation. It has long been fully appropriated by the violinists and numerous transcriptions have been made for the organ. The present version sacrifices the rhythmic undulations in eighth notes for the sake of simplicity and smoothness. Even though it defies adequate transplanting in the piano literature, even that has been attempted. The present organ version is, however, eminently practical. The use of musical ditto marks for the four-toned figure in the accompaniment is justified by increased clarity and the saving of space, enabling the entire composition to appear on one page eliminating turns.

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CHOIR AND ORGAN

The Organ Builders Meet in Solemn Conclave and Pass Resolutions Against the "Borrowing" of Organ Stops—

By DE PROFUNDIS

THE organ builders recently met in solemn conclave and decided that the "borrowing" of organ stops, variously called duplexing or unification according to the method by which it is accomplished, was a nefarious practice and ought to be discouraged. No doubt they were right, when one considers the manner and extent to which the practice has been carried, and yet perhaps the difficulty has resulted more from the manner of application than from the principle itself.

If a stop is drawn on the *Swell* under one name and on the *Choir* under another, and the organist fails to get a different result, there is a distinct disappointment in the failure and the musical effect suffers thereby. Yet a certain amount of borrowing intelligently employed by the builder and utilized by the organist will give an increase in flexibility and adaptability over the same organ without any such borrowing.

The first rule, and one which ought to be enforced, is that when a rank of pipes is given a certain name it should so appear on the draw-knob, however numerous or varied the ways in which it may be drawn. It should never fail to disclose its identity. So employed it will enable one to get more for his money in a small organ than could be done otherwise. In contrast to this, nothing is more disheartening than the saving of large pipes too often effected by omitting the lower octave, or by using one rank of brass pipes for several stops. Unification is a blessing compared to this.

* * *

MUSIC is peculiar in that it deals in extremes. While a sane middle ground is desirable in almost everything else in life, in music it is only mediocrity. There is no need for a cross between a salon piece and a concert piece. One either wants one or the other. A dance tune must not be too involved—too classical; a serious concert piece must not have too much Broadway in it. So with an organ, it must have an understandable personality. Either one must be able to pull any stop on its own manual and get a satisfying result, or else it must be freely unified and the organist must use discreet choice in the means he employs to get an effect.

Organists are not too adaptable when it comes to adjusting their method of thinking to a new idea. To be able to draw a major Diapason on any manual at 4, 8 and 16 feet, and the same with a minor Diapason, does not mean that he should draw the soft one at 8 and the loud one at 4 and 16 and complain because it does not sound well. A loud and a soft Diapason, Flute, String and Reed which could be drawn at 4, 8 and 16 feet on any one of three manuals and pedals would mean eight independent sets of pipes with an additional octave on the end of each, with 96 draw knobs and no need for any couplers. This with a little reinforcing in the pedal section, or with a 32 foot resultant would make a machine which would give to the organist about as much latitude as has the composer who scores a work for a symphony orchestra. Heavens knows! both of them would be able to produce combinations the likes of which no man ever heard before or would want to hear again. Such a machine would be far from foolproof. But in the hands of an organist who could think in such terms there would be possible quite a range of tonal combinations, and he could place every tone color just where he wanted it.

* * *

THERE is no arguing that organists would have to cultivate new mental habits, but so did the printer with the advent of the linotype. Not that the organ is to be compared to a linotype, for no such self-evident improvement is evidenced as yet by the unified organ as in the case of the typesetting machine, but in either case a test is essential to prove the existence and degree of gain which results. It does not appear that the organists have as yet given the idea a fair and unprejudiced trial. One must be able to do either of two ways with equal proficiency before one can determine the merits and demerits of either.

But the cross between the two, where the borrowing is occasional and inconsistent, and is disguised until one must be a detective to find which is real and which imaginary, is a nuisance and a fraud. The builders do well to combat the practice. If the intention is not to conceal—why conceal? One can remember a rule, but few will undertake to remember the exceptions. Either let the organ be built on the unit principle and frankly and evidently so, or else let a stop be a stop, and let it follow through to the last bass note.

The same involves the use of the expression chambers. Imagine one pumping the swell pedal to the *Choir* only to find that the stop is borrowed from the *Swell* and is in the swell chamber. A so-called "straight" organ, with all the *Swell* stops in the swell chamber, and all the *Choir* stops in the choir chamber is something everyone can understand and use. On the other hand, the grouping of the unit organ into tone colors with the flutes, flues, strings and reeds each in its respective chamber regardless of where drawn, is something everyone should be able to comprehend, and in use could get effects which heretofore were only possible in the orchestra.

* * *

AS great a cross as it would be to learn to think this way, yet it can be seen that it would have its advantages. One of an investigating and experimental turn of mind cannot resist a haunting desire to try it out once over a considerable portion of time. It would not be a lazy man's way, for a short period would bring him back to the old organ with a great sigh of relief. But lifelong habits are not to be so easily cast aside and the new thing made spontaneous and second nature.

Seeking after a result is never a matter of second nature; it is always a matter of conscious effort. The question is not to find the easiest way—but the best way. And not the best way from the standpoint of efficiency—but the best way from the standpoint of the final result. The best way is seldom the easiest. If it were there would be no reward for the expenditure of effort. The race would not be to the strong but to the weak.

THERE are those who still talk in favor of the non-expressive organ, particularly the *Great*. But the all-enclosed organ is here to stay and does it never occur to these reactionaries that if they want a non-expressive *Great* so as to hear the "noble" Diapasons in all of their pristine grandeur or antique and antiquated unwieldiness, all they have to do is to keep their foot off the swell pedal and leave the box open? It is not their difficulty that as long as they have a balanced swell pedal they feel it a matter of necessity to pump the organ with it, and so they want it left off in order to make it easy for them not to play with it? As well insist on building a car without an emergency brake, so you will not have to remember to release it every time you start up.

A swell pedal is there to be used when needed, and then only. One is fortunate enough to have a foot free to do that at times.

Cincinnati Conservatory Session Opens

The Cincinnati Conservatory of Music has opened its fifty-eighth fall and winter session. Hearings in scholarship contests were held in the various departments as follows: vocal candidates Sept. 4; piano candidates, Sept. 5, and violin candidates, Sept. 12. There are 16 scholarships of a total value of $8,000.

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Scharwenka's Contributions to Piano Pedagogy

(*Continued from page* 12)

tion, my work went happily forward. It was a time of learning principles, ways and means of doing things. Under his guidance my vision was opened to music as an art, and to the seriousness of the life I had undertaken.

"An illustration in one of the early lessons. I was laboring with Liszt's Valse Impromptu, and came to my lesson with some trepidation. Dissatisfied with a climax I tried to make, he suddenly grasped my arms from behind, saying in no mild tone: 'Shame on you, a great, strong young man! Haven't you any more force than that?' For answer I almost fell upon the piano, while the Professor leaned back in his chair, shouting with laughter.

"When I think of his reverence for art, his attitude toward his instrument, the enthusiasm he inspired in his pupils, I can only say that to have had such an influence in my life is a privilege of which I can never lose sight."

From Minnie-Coons Freeman:

"Scharwenka increased my finger and arm strength, taught me the effective use of shoulder muscles as well as those of wrist and fingers. This he accomplished by having me play all scale passages for a long time *pp*, resting the fingers lightly on the keys and raising one at a time as high as possible, though without the least strain, then allowing the finger to fall gently on the key. This necessitated exceedingly slow practice. I found after going over a passage 25 or 30 times it acquired a velvety smoothness and delicacy I had theretofore been unable to obtain.

"In chord passages, where broad effects were desired, Scharwenka was careful the tone should be resonant, not sharp or metallic. I practised octaves chromatically and very slowly, taking each with great force directly from the shoulder, pushing the hand forward as far as possible, then gradually bringing it back below the keyboard. Among other pieces, I used Chopin's C Minor Prelude as a chord study. Playing it as *forte* as possible, completely legato.

"Other technical points stressed were trills and staccati. The trill was more a pressure of the fingers proceeding from a rotary motion of the forearm. This applied also to double trills. In one form of staccato, the end of the finger is like a rubber ball thrown from the shoulder along the arm and bouncing on the keyboard. In the Mendelssohn E Minor Scherzo I was shown a delicate staccato effect obtained by a backward and forward motion of the wrist, keeping the arms as relaxed as possible.

"Scharwenka made technic less mechanical by giving scope to creative ingenuity. I was taught the value of fashioning technical exercises from difficult passages in pieces. Instead of spending dreary hours over purely mechanical material I selected most difficult portions of Chopin Etudes, Ballades, Scherzi, Beethoven Sonatas, Liszt Etudes and used them to build up my technic. The last movement of the B Minor Sonata of Chopin contains almost everything in the way of technic.

"One of the greatest inspirations of Scharwenka's teaching came through his use of the second piano for illustration. Thus one heard a crescendo or *sfz.* that was a dramatic climax. One perceived a *pp* after a *ff* gave a weird, mysterious effect; also that a note slightly prolonged often added piquancy and grace. Not infrequently Scharwenka altered his interpretation. While this was at first disconcerting, I came to look upon it as one of the most illuminating factors in his instruction. I saw that a great composition became a new experience each time he played it, and that his interpretation took its color from his fresh emotional reaction to it. His devotion to art, his enthusiasm and unflagging interest in developing creative rather than imitative musicians, were of constant and real inspiration to me."

From Edyth May Clover:

"It is with much pleasure and satisfaction that I remember my four years' study with Professor Xaver Scharwenka. I gained much in technic, touch and tone, particularly in the study of Chopin Etudes. I also studied various compositions of Beethoven — Pathetique and Moonlight Sonatas; Liszt's Rhapsodie No. 8 and many other compositions. I gained from him a new insight into interpretation, considered one of the strong points in my playing now. I consider Xaver Scharwenka one of the great living teachers of interpretation, finish and style."

From Ella Backus Behr:

"I was a young girl of seventeen when I went to Berlin with a determination to study with Scharwenka. At first he did not wish to see me, as he said American girls did not study seriously. I insisted, and he finally listened while I played Chopin and Ravina; he then consented to take me. With him I studied Bach, Beethoven, much Schumann, Chopin in his special editions, and other works. He had great lightness of wrist in playing, a rocking from side to side of the hand in certain passages, which produced special effects. I feel I learned very much from him, and have returned to Berlin whenever possible to continue work under him. And today I am proud and glad to know he is my friend as well as my teacher."

New Teachers at Combs Conservatory at Philadelphia

Vincent Jones, teacher of applied harmony, of Philadelphia and New York, also for several years past a member of the staff of the West Chester Session for the training of Supervisors of Music, will teach in the Combs Conservatory of Music, Philadelphia, this coming season. At the same school, Bertha Wingert, for several years past a member of the teaching staff of the West Chester Summer Session for the training of Supervisors of Music, has been appointed director of the Department for training Supervisors of Music in the Public Schools.

Government Position for Musical Reconstruction Aide

The United States Civil Service Commission announces the following open competitive examination:

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"A vacancy exists in the position of reconstruction aide, occupational therapy, qualified in music, at the Veterans Bureau Hospital No. 24, Palo Alto, Cal. The entrance salary for this position is $1,680 a year, with advancement provided up to $1,800 a year without change in assignment.

"On account of the needs of the service, papers will be rated as received and certification made as the needs of the service require. Applications for this examination will be received until Dec. 30, 1924.

"Certain education and experience are required. Physical ability will be rated with a weight of 20, and education, training and experience with a weight of 80. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or custom house in any city."

Steinert Concert Series in New England

In addition to the usual Eastern cities where the Steinert Concert series are already well established, a string of other cities are now to have the incalculable benefit of hearing, right in their home towns, many of the greatest artists now before the public.

This is an opportunity to which all the best in the music and social and business life of each town are responding by rapidly subscribing and heartily supporting the enterprise. Richard Newman, long connected with the Steinert Boston house, is the general manager of the work in the various places. The concerts start in September, in many towns with the popular Sousa and his band.

Y. W. C. A. Branch to Resume Piano Class for Business Girls

The piano lessons for business girls and adult beginners, and given in the form of piano class lectures last season at the Central Branch of the Y. W. C. A. in New York are to be resumed. Much interest and remarkable results have caused a popular demand among the business young women for their continuance. Margaret Anderton, who organized and carried on this piano class instruction last season will again be in charge of the work.

Mr. Simmons Reopens Studio

William Simmons, baritone, returned to New York on Sept. 15 from a vacation, spent at Sound Beach, Conn., to reopen his vocal studios and to prepare for his season's concert activities.

Portland, Me., Club Shows Increased Interest in Music

The Business and Professional Club of Portland, Me., composed chiefly of business women, and which shows a remarkably vigorous growth and membership increase, has made a new departure in arranging for a lecture on music, to be illustrated, not only by a reproducing instrument, but also by the artist at her piano. This club already owns a fine grand piano. The lecture is to take place in November and will be given by the pianist, Margaret Anderton. Her subject is to be "The Power of Music."

Anna Groff-Bryant's Artist-Students Heard in Chicago

A program of songs in English, given on Aug. 30 by the artist-pupils of Mrs. Anna Groff-Bryant, in Chicago, has been received by THE MUSICIAN. Homer deWitt Pugh, tenor of San José, Cal., Mrs. Glenwood Lyle McLane, soprano of Phoenix, Ariz., and Mrs. Pugh, accompanist, were the artists and the list of songs included Gounod, Wagner, Schubert, Handel and Mozart. Numbers as well as items from the works of the following American composers: Spross, Tipton, MacFadyen, Curran, Sanderson, A. Walter Kramer, Schneider, Ward Stephens and Daniels.

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EDITORIAL

Advertising Helps Us All

Physicians and lawyers do not advertise in the same above-board manner, in which, for instance, custom permits the music teacher to attract new patrons.

"Mr. Jones, permit me to introduce my friend Dr. Sawbones"—that is considered an ethical form of advertising for the doctor. He may display his name in the window of his home or office but not in the newspapers, programs or magazines. He may be in league with the corner druggist to have himself recommended to the ailing, but he may not publish circulars proclaiming his virtues and successes.

Society women who write on their cards "Wednesdays in November" indulge in the subtlest of all advertising, sending forth the message of their social position and security in the material things of life. The baby cries in its cradle to advertise for the food it wants; parents proudly broadcast the superiority of their own children as heads of their classes in school; furniture, pictures and interior decorations in the home are frequently selected to advertise the good taste and discrimination of the owners.

Advertising is indeed the universal means of setting ourselves right with the world.

Intelligent advertising, which includes every act that helps to make your public know you better, has assisted many music teachers to success.

The wise teacher gives deep thought to it. He knows that to neglect it may mean ultimate disaster. He studies the methods of others who have made various forms of advertising profitable and attempts to improve upon them.

Not only the cards, circulars, newspaper or magazine announcements but the attractive appearance of the studio, the good will that radiates from it, the character of the professional and private activities of the teacher himself, the interest and appeal of his pupils' recitals—the success flavor that attaches to everything he does—are forms of advertising that win reaction and bring larger revenue.

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* * *

Will the Vocal Teachers Ever Agree?

Dudley Buck's prediction, in this issue of THE MUSICIAN, that the time is not so far distant when a group of prominent vocal authorities will announce agreement on certain fundamental principles underlying natural voice production, will create more than a ripple of interest in studios and schools throughout the country.

After all, it is not asking much of any branch of learning that its leading votaries shall agree at least on a basis of demonstrated accuracy.

Our teachers of singing have been so completely wrapped up in their own individual methods of pedagogy, have been so fearful of losing personal advantage through an exchange of experience, that all efforts to establish a doctine supported by representative agreement have been futile.

The American Academy of Singing Teachers, while it represents only twenty-nine of a profession that numbers probably 50,000, may prove to be an eloquent spokesman for the vocal instructors of America. If it succeeds in establishing itself as such, there is no reason why it should not take the forward step of setting forth a doctrine of fundamentals that will meet with a reasonable amount of unanimity among intelligent teachers.

Certainly the need of the hour in the present state of vocal chaos is strong, representative leadership. Properly directed, such leadership should point the way to something resembling standardization.

* * *

Teaching the Piano in Our Public Schools

A prominent musical educator who knows whereof he speaks made the statement recently that the piano will soon be the basis of all music instruction in our public schools. While instruction in this instrument is given today in the schools of some of our cities, such cases are isolated. Choral singing remains the most popular branch of music in our schools, with a growing interest in orchestral and band playing.

We are coming to realize more and more that the best kind of piano instruction is that which includes a coordinate teaching of the principles of genuine musicianship which are revealed in the study of theory, harmony, sight reading, analysis, musical history, etc. These supplementary studies lend themselves well to class room instruction and profit by the spirit of competition and rivalry which results when a group of students are working toward the same end.

The group system of teaching offers interesting possibilities and if it is true that the piano will soon be taught in all of our schools, there will be a widespread demand for teachers who are experienced in class methods.

* * *

What the Music Memory Contests Are Accomplishing

C. M. Tremaine, director of the National Bureau for the Advancement of Music, sends us a very remarkable pamphlet entitled "Some Results of the Music Memory Contest." It lists the opinions and experiences of music supervisors in 100 American cities in which music memory contests have been held under public school auspices. The outstanding effect of these contests has been the general popularizing of standard music in 1193 towns and cities in the United States.

The evidence, as presented in this fascinating record, is overwhelmingly in favor of the music memory contest as the most successful means ever employed, with organized effort behind it to break down the public prejudice that all music which belongs in the "high class" plane is uninteresting and forbidding. Apparently these contests have gone farther. They have awakened a wholesome respect for standard music and have crowded out a large amount of the public's preference for the cheap and unwholesome melodies which find their ways so readily into the American home. This whole movement is young. It is gaining in strength each year, and its progress should be watched with understanding interest by all who are in any way identified with music instruction.

A Month of Musical History

Celebrities to Teach for Juilliard Foundation School

The following musicians have been invited to participate as teachers in the plan of the Juilliard Musical Foundation to furnish instruction to the students who pass its competitive examinations: Singing, Mme. Marcella Sembrich, Leon Rothier and Francis Rogers; piano, Ernest Hutcheson, Josef Lhevinne, Mme. Olga Samaroff and Ernst von Dohnanyi; violin, Cesar Thomson, by arrangement with the Ithaca Conservatory, Paul Kochanski and Georges Enesco; 'cello, Felix Salmond; composition, Rubin Goldmark.

Instruction will be at the expense of the foundation. The examinations, which were open to Americans over sixteen years of age who fulfill preliminary requirements, were held from Oct. 8 to 17. The studios of the foundation are at 49 East Fifty-second Street. Teaching began on Monday, Oct. 20.

Ornstein Succeeds Late Camille W. Zeckwer

Leo Ornstein, the composer and pianist, is now a resident of Philadelphia, having taken the place of the late Camille W. Zeckwer as teacher of piano and composition at the Zechwer-Hahn Philadelphia Musical Academy. Mr. Ornstein, who was born in Russia, came to America when he was twelve years old, and won a scholarship at the Institute of Musical Art in New York, studying piano with Mrs. Thomas Tapper, and composition with R. H. Woodman and Dr. Percy Goetsius. The list of his compositions, which have excited much attention because of their revolutionary tendencies, is already a long one, and includes practically all the musical forms.

Mahler's Posthumous Symphony Heard

The production of two existing movements of Gustav Mahler's tenth and posthumous symphony in Vienna on Oct. 11, for which he received inspiration during his sojourn in the United States, marked one of the greatest events in the musical life of Vienna for many years and came as a climax in the musical-theatrical festival held in that city. Mahler wrote this symphony, partly, at least, during his stay in New York. He conceived the idea for the final movement at a New York funeral, where, instead of music, a muffled drum was used. Mahler uses this muffled drum as an introduction to the finale, and, in fact, this last symphony savors largely of thoughts of death and farewell.

$25,000 Bequest for New England Conservatory

The New England Conservatory of Music will receive a scholarship fund of $25,000 under the will of Lotta Crabtree, actress, which was probated in Boston on Sept. 28. Practically her whole estate, totaling about $4,000,000, will go to various welfare objects in which she was interested. The music school will benefit by "The Lotta Educational Fund" of $25,000, the income from which is to be paid over annually to four deserving students of the New England Conservatory at the discretion of the board of governors of the institution, the payments to continue until the pupil completes his or her musical education.

San Carlo Opera Draws New York Crowds

Fortune Gallo's San Carlo Grand Opera Company had its annual four weeks' season in New York during the past month, attracting capacity audiences daily to the Jolson Theater. "Rigoletto" opened the season. The familiar répertoire of this excellent company provided splendid variety for the large following Mr. Gallo commands in the metropolitan district. Josephine Lucchese, Bianca Saroya, Demetri Onofrei, Mario Basiola, Mario Valle, Giovanni Martino, Anne Roselle, Tina Paggi, Manuel Salazar and Tamaki Miura were among the singers, and Mastero Guerrieri was the principal conductor. The Pavley-Oukrainsky ballet was a picturesque feature of the San Carlo visit.

Koussevitzky Proves His Worth

Judging from the critical reports of the début of Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, that celebrated Russian musician will soon become one of the most conspicious figures in the current musical news of America. His first concert, on Oct. 10, brought forth the Vivaldi-Siloti D Minor Concerto for Organ (first performance in America); the Roman Carnival Overture, by Berlioz; Variations on a Theme by Haydn, by Brahms; Honegger's Pacific 231 (first performance in America), and Scriabine's Exstace. Boston's own critics praise Koussevitzky for his unmistakable magnetic control of the orchestra, his sensitive feeling for color and dynamics and his artistic restraint. Olin Downes, writing in the New York *Times*, says: "It is plain that there is a new and significant figure among conductors in America today, and that he is at the head of the Boston Symphony Orchestra."

Worcester's Sixty-fifth Festival

With Henry Hadley as its new conductor, the ancient and honorable Worcester County Festival Association came before the public during the second week of October, to give its sixty-fifth annual festival. Mabel Garrison, Inez Barbour, Nevada Van der Veer, Clarence Whitehill, Theo Karle, William Gustafson, Hans Kindler and Leo Ornstein were the soloists, and besides the miscellaneous programs there were given performances of Brahms's "German Requiem" and Hadley's "Resurgam."

Galli-Curci Triumphs in London Début

The London début of Mme. Galli-Curci at Albert Hall on Sunday afternoon, Oct. 12, proved a record breaking occasion. Although the scale of prices was the highest yet set in London for concert, all seats had been sold nine months ago, and every part of the vast hall was crowded to suffocation, while thousands of persons vainly struggling to gain admittance greeted the noted singer as she arrived. Before the recital ended, the platform was almost completely hidden by flowers. Single and double encores followed every number. At the close of the program eighteen recalls were given the diva, the audience standing and insisting on more songs until lights in the hall were shut off. After the concert five thousand persons crowded about the stage entrance to get a glimpse of Mme. Galli-Curci, and the police were obliged to clear a passage for her to her motor car, enthusiasts even standing on the running board.

Godowsky Returns to America

Among recent arrivals from abroad was Leopold Godowsky, the noted pianist, who will remain until December, when he will return to Europe for a series of concert engagements.

Nicholas Medtner Arrives

Nicholas Medtner, the eminent Russian composer-pianist, arrived in New York on Oct. 9. Mr. Medtner's American début will be made in Philadelphia, Oct. 31, when he will appear as soloist with the Philadelphia Orchestra. His first New York recital will take place in November.

Chickering Hall Formally Opened

The imposing new home of Chickering & Sons in New York, located in Fifth-seventh Street near Fifth Avenue, was opened this month. Two floors of the building are given over to music studios, which combine every conceivable convenience and advantage for teachers and students. On the main floor, immediately adjoining the tastefully appointed warerooms, is the music salon, designed to provide an intimate meeting place for the discussion and hearing of music, particularly in regard to its contemporary development and also its varied relationship to other arts. This unique room was dedicated with a festival of concerts on the evenings of Oct. 21, 22 and 23, the programs being presented by Josef Lhevinne, Dorothy Moulton, Lenox Quartet, Leo Sowerby, Ruth Rodgers, Hans Kindler, Alfred Mirovitch, Vincent Lopez, Helen Davis and Victor Young. Henry Souvaine, known throughout America as a pianist of distinguished talent, has charge of the artist department of Chickering & Sons, and the close contact which the new Chickering Hall will establish with all forward looking musical movements in the metropolis, will be due largely to his initiative and artistic experience.

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New Musical Art School for California

Mrs. Alice Campbell MacFarlane, of San Francisco and Honolulu, has donated the sum of $75,000 toward a total endowment of $150,000 pledged by citizens of California to establish the Master School of Musical Arts in that State. The school, according to plans, will have branches in San Francisco and Los Angeles. The general director is to be Lazar Samoiloff, who in the future will divide his time between New York and California. It is reported that the school will begin its activities in April, 1925. The school, to be a memorial to Mrs. MacFarlane's parents, James and Abigail Campbell, will be available to students from all over the United States who are unable to meet the expense of studying with the best masters. The sole entrance requisite will be the proof of undeniable talent.

Broadcasting a Violation of Copyright

Radio broadcasting of copyrighted musical compositions without the owner's consent is an infringement of his rights "under certain circumstances," according to an opinion handed down on Oct. 3 by Federal Judge Knox with a denial of the General Electric Company's motion for dismissal of a complaint by Jerome H. Remick & Co., music publishers. The complainant is seeking an injunction to restrain the broadcasting of its copyrighted musical compositions without permission.

Paris Hears New American Tenor

William Martin, young American tenor, made his first appearance on Oct. 5 at the Opera Comique in Paris, according to a report to the New York *Tribune*, in "La Bohème."

Are We Approaching the Day of Standardization in Vocal Pedagogy?

Dudley Buck Declares Signs of the Times Point to a Closer Agreement Among Leading Authorities with Regard to Certain Fundamental Principles—A Commentary on the Status of Voice Teaching in America—Distinguishing Facts from Fancies

By PAUL KEMPF

Dudley Buck, One of America's Leading Vocal Authorities, Sampling the Scenery of the Northwest during his recent visit to Portland, where he conducted a Master Class.

"I AM willing to risk the reputation of being a superoptimist when I predict that the day is no so far distant when a body of our leading teachers of singing will agree unanimously on certain fundamental vocal principles and thereby lead the way to a reasonable standardization of voice pedagogy."

Dudley Buck, for many years one of the foremost authorities on the singing voice, made this statement to me the other day as we chatted in his richly appointed studios in West End Avenue.

He had recently returned from the Northwest, where, in Portland, Ore., he had conducted a master class which brought together singers and singing teachers from many parts of that section of the country.

"Don't think," he continued, "that I am entirely discounting the wide divergence of opinion and theory held and propounded by even our most eminent instructors. I don't maintain for a moment that we shall ever arrive at the golden era when they will all meet on a common ground so far as agreement on pedagogic methods is concerned.

"But I am impressed more and more by the fact that the thinking teachers of today are coming closer and closer together in the sense that they are going back to nature for their fundamentals and nobody can gainsay the fact that the closer one comes to nature, the closer one is to fine art.

"In the course of many years of contact and discussion with teachers who are accustomed to using their gray matter in arriving at conclusions affecting the art of singing, I have observed at least a tendency toward general agreement, on such a proposition as this:

"The basic principle of good voice production is a perfect management of the breath (the motive power), an automatic adjustment of the vibrating element (the vocal bands), for phonation, and a free and unimpeded reenforcement of these vibrations by the resonators.

"There is nothing mysterious nor fanciful about that statement; it is not a theory but a fact based on absolute physiological principles. It explains the principle of voice production just as accurately as it would be possible, for instance, to explain the principle by which an antomobile engine operates.

"The interpretation of that proposition naturally admits of many and diverse opinions according to the previous training, experience or prejudice of the individual who attempts to put it into practice.

"Yet, I do not hesitate to say that the teacher who subscribes to that simple, fundamental doctrine and who bases his pedagogic processes upon it, no matter how elaborate his superstructure may be, is more likely than not a safe teacher with whom to intrust a developing voice."

* * *

MR. BUCK had some interesting things to say with regard to the standard of vocal teaching observed by him during his annual trips across the continent.

"It would be gratifying to be able to tell you that that standard is high, but as a matter of fact, that is not the case. While undoubtedly there are many very excellent teachers, in all parts of America, who are producing splendid results in their studios, there are also too many who are totally incompetent. Some of them have not even troubled to learn the nomenclature of their profession. They are ignorant of the most common terms referring to anatomical phases of the singer's art. Failure to comprehend these essentials is invariably a sign of a cloudy mind. How such teachers can hope for success in their work is beyond my understanding.

"My father once said to me 'Dudley, being able to explain a principle well to others depends largely upon your ability to comprehend it yourself. What you really understand is not difficult to describe or demonstrate to others.'

"And so, I often wonder how these teachers who have never really arrived at an intelligent understanding of what constitutes good voice production, can take it upon themselves to teach others. Few persons consider what a great responsibility the vocal teacher has, and I am sorry to say that there are many teachers who do not seem to realize it themselves—that if the basic laws of voice production are not understood and adhered to the result may be a permanent injury to a voice, to happiness and even to health itself.

* * *

"ONE very encouraging sign of the times is the enthusiastic interest which so many of our teachers are showing in the various conferences held in connection with the pedagogic associations in all the states. I had the pleasure last December of being the principal speaker before the voice conference of the Music Teachers' National Association at Pittsburgh, and the lively discussion which followed my address showed convincingly that our teachers are thinking seriously along the right lines in their search for the truth.

"In that address I pointed out that it is easy to say that the criterion of good voice-production is when it is perfectly free and natural, but quite another thing to make it so. Artistic singing does not come by nature, but has to be acquired by continuous and consecutive effort, with the help of skillful training. The finest voice must be guided by the rules of art, or rigid habits sooner or later result, and it is robbed of its charms. Absence of rigidity is necessary for the production of pure tone from any instrument. The pianist thinks nothing of devoting four or more hours a day for years to develop a lithe strength in each individual finger, well knowing that only a supple touch will insure a sympathetic and telling tone. The violinist is equally dilligent in acquiring a lithe strength with his bow or the tone becomes harsh and scratchy. The singer must also see that he does not develop power at the expense of purity of tone. The secret of success in each case is to look after the quality and the quantity will look after itself. The voice should be nursed, not forced, and not until singers realize more fully that the technic of the human instrument is as difficult if not more so, on account of its intangibility, than either the piano or violin, can they hope to be anything but failures. A great artist never abuses his instrument. An artistic delivery is always right physiologically."

Observations on the Importance of Good Breathing in the Singer's Art

Sarah Robinson-Duff, Teacher of Many Operatic Celebrities, Declares It Is Not the Amount of Breath You Take, but the Control You Have Over It That Counts in Artistic Vocal Expression

By SARAH ROBINSON-DUFF

The following article is a chapter from the book by this well-known teacher entitled "Simple Truths Used By Great Singers," copyrighted by the Oliver Ditson Company of Boston and reprinted here by special permission of both the author and publisher

Underwood & Underwood

Mrs. Robinson-Duff

"TO me has been accorded the voice—the singing voice." Alas! What a multitude of emotions is implied in this little word of five letters! How many brilliant artists and great minds are evoked at this word! And to those of us who have had international experience of working in the art, how many sad memories of broken hearts and ruined lives come to our minds.

Why should this latter be possible? There are divers causes and reasons from which I will choose only the most simple:

Too great haste is, unquestionably, an American characteristic, and it obtains in Europe as in America, in its most exaggerated form, among those who are contemplating a musical career. To sing takes time; to sing as an artist takes more time, and to sing as a finished artist takes time unlimited.

Too often indiscriminate praise and encouragement is given by the family and friends of these young aspirants, without any real understanding on their part of the requirements.

In Europe the knowledge of at least three languages is indispensable, and yet the average American student arrives with a very indifferent acquaintance with even his own native tongue. But I must here remark that for the average American girl with a mediocre education, her ability to learn a foreign language is quite unique, and I have frequently had American pupils who, while unable to speak either French or Italian well, have achieved a flawless diction in those languages.

A second impediment to good progress is their lack of any real musical education. Harmony is an unopened book, and the piano has very often been equally neglected. The local teacher from whom they have received their first instruction, while perfectly conscientious in her work, has failed to give them the first principle upon which to produce a voice. And what do you believe the first principle to be—breath? Yes, breath.

* * *

AS one of the great old Italian masters says, to produce a beautiful singing voice there are three essentials: "breath, again breath, and still again *more* breath." And I am inclined to agree with him.

When we hear a great orchestra, violinist, 'cellist, pianist or singer, what is our first impression?—the beautiful legato, sostenuto tones produced.

I so often have pupils say to me: "How do they do it, how do they get that beautiful line in singing? I have studied long and conscientiously, and I have only occasionally produced it."

The reason is never far to seek. It will usually be found in the lack of *good breathing.*

Singing is an exact science, and if presented in a clear, concise manner, should not be so difficult to understand. As a matter of fact, the average pupil has a very imperfect understanding of this science, which is due to two well-known causes. First, the pupil becomes intimidated by the effort made to make him understand from a scientific physical standpoint, and fails to grasp the great help he would have, were he able to analyze and know the reason for his faults as well as his good points. Unless one is master of this problem, the only other principle which can aid in the singing voice is sensation. But, how can one arrive at having this sensation become *an established principle?* I often have a soprano, a beginner, we will say, make an exquisite tone, at which I remark: "That is a perfect tone, emitted in a perfect manner; now take the next one in exactly the same manner." Almost without exception, the next note is quite another production, a bad one. When I tell her this she says: "But why, Mrs. Duff? I took my breath in the same way, and did identically the same thing that I did in the last note."

"Did you have the same sensation?"

"No, it did not feel quite as easy."

"Well, how did the first one feel; where did you feel it?"

"Why, I did not feel anything, it just came."

There, my friends, lies all the secret. It does not just come—there are no chances in singing—you must know *what* you do and *why* you do it. It is based upon inviolable laws and you must master these laws.

The approved method of breathing, adopted by the greatest artists, is the diaphragmatic, or, as it is sometimes badly named, abdominal breathing. The only way in which the abdomen is concerned is the sympathy that exists and that we necessarily feel between the diaphragm and muscles of the abdomen.

You are, of course, aware that the lungs lie on the muscle of the diaphragm, which is convex in shape. It forms the floor of the thorax or chest, and at the same time serves as a roof to the abdomen. The lungs are spongy in texture, and when breath is inhaled they expand very much as a dry sponge in a tub of water.

Make the diaphragmatic breathing the most pronounced as it will give the smoothest control, being the most powerful of the breathing muscles, using the lateral breathing very slightly to increase the quantity, but *never sacrificing* the diaphragmatic to the lateral breathing, thus securing the greatest capacity with the control vested in the most powerful muscles.

When the breath is nearly exhausted and the diaphragm contracted, to complete the expulsion of the remaining breath the pillars of the diaphragm are brought into play. This is known as the singer's last resort.

The diaphragm should not be drawn in, or at least very little in taking breath, and the abdomen never. The chest should be slightly raised, but not too much. Exercises for expansion of the chest are invaluable. You must be able to control your breath as long as you wish to finish your tone or phrase, and it is only when the apparent pressure of the diaphragm and chest stops that your breath is finished, and then it is the pressure is slowly relaxed and the chest at the end sinks very gradually.

Breath control must be constant; take neither too much nor too little. You must have enough to take a big long phrase, and when you want to sing *piano,* do not be too niggardly, nor again too extravagant.

(*Continued on page* 28)

Margaret Anderton's Confab Corner

SHALL Music Be Used Merely to Bring Us the Stark Realities of the Material Things of Life? Where to Find Color in Composition—Paderewski and Koussevitzky

THE MONTH'S MESSAGE

"Earth's crammed with Heaven,
And every common bush afire with God;
And only he who sees takes off his shoes;
The rest—sit round it and pluck blackberries."

ELIZABETH BARRETT BROWNING.

IT takes a poet to express in a few vivid words what the soul of a musician just feels, but can only express by an impetuous sweep of tones, or by an extra tender touch on the chosen instrument.

How many a wonderful melody has been created owing to some inspiring written words!

It is one of the reasons why *Confab Corner* invariably selects a few lines of verse to head the editorial each month. We believe in it, we believe in the inspiration a verse, or a few detached words containing a veritable pearl of thought, can be to a music-maker as well as to a music-taker.

Two of the most representative of the best American composers, nay, I would say three of them, follow very frequently the plan of having printed at the head of some of their piano compositions a verse around which their music will suggestively play. I allude to Mrs. H. H. A. Beach, to Edward MacDowell, and to Edward Burlingame Hill, all three, as our readers will readily agree, being very worth-while American composers.

A Peg to Hang the Imagination Upon

We grant you that music should, and to the keenly sensitive does, convey its own meaning, and its own thought; but there is no getting away from the fact that America is a new country, and has of necessity been engaged with the material struggles of all pioneer peoples, and has therefore barely emerged from the heredity of the practical into the blessed heritage of dreams, and the still more delightful realm of music-dreams, and therefore these nice pegs upon which folks can hang their imaginations as they play, or as they listen to music, are very acceptable indeed, to a great many.

* * *

Heigho and alas! there are a large company still who just "pick blackberries" in this age and stage of material necessities, but if they would only realize one does not really need so much of the material no matter how many palatial homes or magnificent big rooms, one really can only occupy so many cubic feet of space at a time.

We must get our feet off the ground more. Music has a big job ahead, for it is music and its subtle power which can lead the groundlings to that point where they can find the "still small voice in autumn's hush, and in maple woods the burning bush."

* * *

We of THE MUSICIAN are particularly watching this "music in daily life" growth in America, that our hopes and our efforts may be realized, toward music as a constant habit, and good music, at that. As that line is penned a flash of recollection brings back a comment made to the writer in answer to an exclamation about some execrable grammar and some bad manners, both in somewhat painful obviousness.

"My dear young lady," came the reply, there is no such thing as *bad* grammar, there is grammar and *no* grammar. Likewise those loud persons you indicate have not *bad* manners, they simply have *no* manners at all."

The *Confab Corner* mind gets to wondering if maybe some of the hilarious racket which goes by the name of music might not better fall into as similar a discriminating distinctiveness as the above.

Faith! there is neither grammar nor manners about much of the common and popular music of the day composed in United States! Music and noise seem to be linked in the regular acceptance as similar terms, and alas! often by people said to represent our best society, and of our wealthy, our educated, and our artistic society.

Am I mistaken? Well, go look on top of the pianos today of most of the wealthiest, where immaculately-garbed college youths hang over beautifully dressed young girls as they "make music" in the homes of our representative and best families.

* * *

However, we will turn our eyes and ears away from the coarse and vulgar in our music, which gradually, we hope, will die of its own inanity, as do the "popular" gaily-colored and expensive "song-hits" in their brief span of the some ten odd weeks which form their life.

In Composing Music

Something new: Give us some "blues" is the constant cry! Even the ultra-modernist composers of the school of what is airily classed as "high-brow music" are apparently more engaged in a desire to startle than anything else. They crave to be called "original" in their music composing, to write something new. Music, to be enduring, must be based on some stronger principle than a mere desire for the attainment of popular favor or public comment.

Music must lift us up, not drag us down to earth. Oh! you clever young twentieth century music composers, don't sit around the flaming bushes and just "pick blackberries"; don't scratch earth so, and yap so loudly, like a crude young puppy cub. Learn to listen, and to watch, and to *sense* the song of your bird, rather than *actually to imitate* it in your music writing. You haven't caught the right note yet, if you try to imitate, you know, *i.e., literally.* What value is there, I would ask, in composing music to portray the rumbling noises of an underground railway, the rattle of an elevator, the screams of a naughty baby, whether the objectionable infant is making its noise from a perambulator or from the domestic regions. No matter how cleverly the music work be done, it is imitation of materialistic noise, and as such can contain no deep or permanent joy. Music-composing of that type, does it lift one's soul to the infinite? Do you *feel* better, or happier, or more comfortable for listening to it? As far as *Confab Corner* can find out, it's nearest approach to the Infinite is the desire such music creates in us to "get off the earth," combined with a longing to be neatly patted down some ten feet deep under a nice green grassy mound.

Copying a False Model

At best, and at cleverest, our twentieth century music composers who are writing this way today, are but slavishly copying an originally greatly gifted composer who has sold himself and his birthright to materialism, just as the country he belongs to has done.

A steady deterioration in the musical output of this man and musician, once great musically, now (it is said) great monetarily, is patent to all, probably to none more so than to himself. Has the creeping in of materialism into that music been a gain or a loss?

Take warning you brilliant, or you just promising music composers of today, in your passion for quick fame and name.

If you want color in your music don't see just the red which dangles in ragged form from the tail end of an iron girder to keep us from breaking our heads as it is trucked along our street, but go and look for *your* red as it is painted by the hand of God on the foliage of a tree, which has stood weather of all sorts. Stand silent, look your fill at the glowing marvel of Orient color this November in the out-of-doors. Feel that color, and go write your music with your eyes and soul full of that—don't stoop for the "blackberries" now. November is with us, commemorating All Saints Day, Armistice Day and Thanksgiving Day. What further inspiration do we need? For this is what our MUSICIAN magazine says here:

We are the music-makers,
We are the dreamers of dreams,
Wandering by lone sea-breakers,
Lingering by bubbling streams.

World losers or world forsakers,
For us the full moon beams,
For we are the movers and shakers
Of the world forever, it seems.

* * *

One man with a dream—at pleasure,
Can go and conquer a crown,
And three with a *new song's* measure,
Can trample a Kingdom down!

MARGARET ANDERTON.

NOTE.—Please do not forget that this department is still looking for words and music (some have come, but we want more) along the lines of what we wrote in our editorial in a recent issue on the national songs, and with specific reference to what we said regarding "My Country 'Tis of Thee." Refer back to that issue.—M. A.

Many and Very Happy Returns of Your Birthday, Mr. Paderewski! November the Sixth

It may take three P.s to label this great and good musician, but there are no diminished dynamics (ppp) about the power over his public, or about the force this man is, and exerts, today. We may even add a fourth P. and title him what he will perhaps like best to *be* called, this birthday, and that is—*Patriot.*

Among musicians, and particularly among pianists, the name of Paderewski is one to conjure with, and to revere; not only for what he himself does with his piano; but for the constant inspiration his playing is, to others, both on the concert platform and to the thousands of students of this instrument, all over the world where Paderewski has played, or is today heard.

Thanks to the marvellous accuracy of the present-day reproducing pianos, and also to the phonographic instruments; a retransmission of the deep mellow touch, the nuances, the one-and-only Paderewski interpretations of great music which he (in common with ourselves) simply adores, his own distinctively authoritative playing of his own especially beautiful compositions for the piano (and there are many of such). All these are within our daily reach, as they will be for many years to come. It was recently the writer's unexpected opportunity to hear several of the Paderewski numbers reproduced by the *Sonora* phonograph, and verily, it was a perfect thing to listen to, and a complete surprise.

The *Master* was indeed present in that softly lighted, silent room, and over and over again were we able to listen and study just that nicety of tonal pause whereby the great player secured his pianistic effect with those particular music numbers to which we listened, so closely, so breathlessly, so silently. Nothing 'twixt us and—*sound!*

Beside his music though, we all learned a new side to Paderewski some ten years ago. Here is a *man* (a he-man as Americans dub it) who was not afraid to drop everything he held most valuable for love of country; to risk everything which had been his chief mode of revenue, and his livelihood. A man who cast self, and selfish interest into the discard, shut down his piano, and gave, and gave, and gave for Poland, for the World War sufferers—*everywhere.* This is Ignace Paderewski.

Few will forget the dignified nobility of this man as he walked out on the Carnegie Hall platform in New York, and instead of sitting at his piano, stood facing front, and delivered his war message speech. Few will forget the years which followed that time. War is not always what a certain general designated it, sometimes it is a cleansing fire.

Paderewski we think feels this himself. It shows in his playing now that the piano lid is once more lifted, and the great pianist and great, good, and charming man still playing for us, and doing it better and with a deeper *something* in it, than before the war. Again we say, many happy returns of your birthday, Paderewski, patriot and pianist.

Paderewski Plays His Minuet—From a Copyrighted Painting in the Steinway Collection

Serge Koussevitzky—The Russian Conductor of the Boston Symphony Orchestra

Serge Koussevitzky

With the coming to America of Koussevitzky, who as we announced in previous issues of THE MUSICIAN, has assumed the bâton this season of 1924-25, of the Boston Symphony Orchestra, and who has already achieved fame in Europe and in England as a great conductor, we may expect an impulse toward Russian music naturally to follow.

Not that Koussevitsky intends to overwhelm us with any nationalistic bias, as he is too broad and too eclectic a musician for that. Known in Great Britain first as a celebrated contra-bassist, he gave a series of concerts on that instrument away back in 1909, in England, and for the purpose of bringing forward some worthy compositions of his Russian compatriots.

There is, it always seems to me, a curious admixture of distinctive nationalism and yet considerable eclecticism also, to the music of the Russian writers. Our readers probably noticed that we gave a preponderative amount of Russian music in our pages devoted to the music we give you to play and sing each month in your magazine. Particularly have we so done in the piano compositions of our *October* issue. I recommend especially to all, that Russian *folk-song of the Volga Boatman* (see page 16, October issue). Here is something you can not only use on your piano, or organ, but the melody is defined enough to be picked out, and played simultaneously by a cellist friend, or a violinist, as well as of being sung or chanted.

You will find it of singularly haunting character. At first you may not like it, but after a short while it just seems to fascinate you—try it and see.

Studies in Comparative Interpretations

An Examination of Parallel Readings of Familiar Pianoforte Compositions as Played by Popular Artists of the Day

By JOHN TASKER HOWARD

No. 2—in a Series of Articles—Dvorak's Humoresque in G Flat and the Schulz-Evler "Blue Danube"

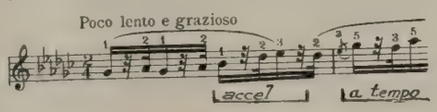
John Tasker Howard

THE interpretations presented for analysis this month are of two familiar pieces, but of quite opposite character. The first, Dvorak's Humoresque in G flat, is of such a simple nature that it is played by piano students everywhere. The second piece, Schulz-Evler's Arabesques on "The Blue Danube Waltzes" is strictly a concert piece, attempted only by artist-pupils possessed of a highly advanced technique.

By its simplicity the Humoresque permits of varied interpretations, and the two artists whose playing we shall analyze have decidedly different conceptions of the piece. Leo Ornstein plays it quite slowly; he conceives the melody to be almost that of a nocturne. Howard Brockway thinks of the Humoresque in lighter vein, and by stricter adherence to the rhythm, and brisker tempo, attempts to keep more within the meaning of the term *Humoresque*. The composer's directions for tempo are as follows: *Poco lento Egrazioso*. Mr. Ornstein observes the *lento* without taking the *poco* too seriously, while Mr. Brockway keeps in mind the *grazioso*.

Both artists fill out the chords so that the harmonic background is somewhat fuller and richer than that supplied by the composer. Ornstein invariably plays the chords with a harp effect, while Brockway more often plays their tones simultaneously.

In playing the first section of the piece Mr. Brockway's chief rhythmic nuance consists of a slight *accelerando* in the very first measure thus:



Example 1.

In measure 4 his playing shows a decided *ritardando*. Mr. Ornstein does not appreciably slacken his tempo at this point, but rather lets a broken effect of the accompanying chords convey the impression of a pause between phrases.

Both artists disregard the pedal instructions, given in the majority of editions, by changing the pedal only at the end of the measure in bars 1, 2, 3, 5 and 6. This provides richer harmonic coloring than would be possible were the pedal released before each melody note.

In the section immediately following measure 8, the pianists both give due attention to the inner voices, particularly in the following:

Example 2.

In this section the composer places an embellishment (w) over the first note of count 2, in measure 13, thus:

Example 3.

Mr. Ornstein does not wait for measure 13 for this embellishment, but commences at the beginning of the section, (measure 9), to use it in all corresponding phrases.

In the middle portion of the composition Mr. Ornstein becomes dramatic, Mr. Brockway meditative. In the fifth measure of the section, where the composer desires the pianist to play *forte*, Ornstein plays *piano* and by a gradual *crescendo* builds a telling climax which culminates in the thirteenth measure, where the melody is played in chords an octave higher than in the original announcement.

In the final bar of the middle section Mr. Brockway achieves an effective nuance by suddenly dropping from *fortissimo* to *piano* on the second chord of the measure.

In the final section both artists give a literal repetition of their playing of the first part. Different as these conceptions of the "Humoresque" are, each is a consistent reading, establishing traditions equally justifiable.

WHEN we examined Mr. Rachmaninoff's and Miss Goodson's playing of the C Sharp Minor Prelude, we found that the composer's playing was essentially masculine and Miss Goodson's feminine. The interpretations of the Schulz-Evler Blue Danube Paraphrase have been furnished by a man and a woman, but with quite different results than in the Prelude. If there is to be any distinction between masculine and feminine elements it must almost be said that Mme. Leginska's reading is the more masculine of the two. Mr. Levitzki's playing emphasizes the delicacy of his technique, and he weaves an exquisite pattern of the lace-like embellishments with which Schulz-Evler has graced the Strauss waltzes.

Leginska is far more impetuous, and often breaks away from the notes prescribed by the transcriber, with crashing chords and cadenzas of her own. In listening we feel that her fiery spirit chafes under the restrictions of the printed page and soars to dizzy heights of its own.

Levitzki plays the introduction with a lightness and precision that immediately establishes the character of his interpretation, while Leginska, though she respects the rhythmic and melodic outline, takes liberties that stamp her reading with her individuality at the very outset of the piece. For example, in the arpeggios which introduce the *tempo di Valse* section of the introduction:

Example 4.

Mr. Levitzki starts slowly and picks up the tempo gradually, commencing the next passage.

No. 1—Ethel Leginska; No. 2, Mischa Levitzki (Photo © Underwood & Underwood); No. 3, Leo Ornstein; No. 4, Howard Brockway.

A MINUTE and searching comparison of the interpretative methods employed by two or more artists in the performance of any one piece of music, such as Mr. Howard presents in this series of articles, would be impossible were it not for that marvellous device, the reproducing piano, which so faithfully preserves the characteristics of the original performance. These comparisons are all based on actual recordings made by the artists named.—Editor, THE MUSICIAN.

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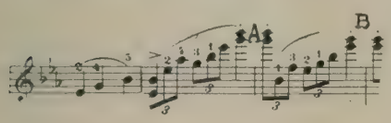
Herbert Witherspoon, *Chairman* — **Walter L. Bogert**, *Secretary* — **Oscar Saenger**, *Treasurer*

Example 5.

quite deliberately, and then gracefully swings into the rhythm of the waltz.

Leginska starts the arpeggios slowly but immediately rushes ahead, and then slackens her pace when she reaches the *tempo di Valse*.

Levitzki plays Valse No. 1 in a graceful, leisurely fashion with the waltz rhythm constantly in mind—Leginska plays it at a brisk tempo. In playing the melody:



Example 6.

Levitzki emphasizes the first note of both pairs of tones (marked A and B). Leginska gives each note equal value, but makes B an echo of A. This effect is carried out throughout Valse No. 1.

In Valse No. 2 Leginska employs an effective nuance in the fourth and all corresponding measures by hesitating at the point marked A:

Example 7.

In the middle section of Valse No. 2.

Example 8.

Mme. Leginska plays an octave higher and introduces some ingenious counterpoint of her own. She also follows the same procedure in Valse No. 3 by playing a scale passage of her own instead of that written by Schulz-Evler. At the end of the third waltz, immediately following the *Vivace* section, the transcriber has written a Cadenza over an organ point on G natural which Mr. Levitzki plays mysteriously, Mme. Leginska boldly.

In Valse No. 4, Mr. Levitzki plays the melody reminiscently, making us feel that the melody is an old friend heard earlier in the piece and works up to a splendid climax in the following section, which he plays in strict time:

Example 9.

Leginska plays this latter passage at a furious pace, with a rushing impetuosity that leaves an unmistakable impression of her musical temperament.

At the recurrence of Valse No. 1 in the coda Mme. Leginska breaks away from Schulz-Evler and makes her own arrangement, with crashing chords and fiery embellishments. Levitzki sticks to well-trod paths and ends with a crashing climax in the final measures.

Both artists cover themselves with glory, and so successfully surmount the technical difficulties thrown in their path by the arranger, that the listener never for a moment loses the rhythmic or melodic outline of the original waltzes. We hear constantly the graceful dances to which many generations have waltzed, and the fanciful embellishments are always in the background, enhancing the beauty of the music, never imposing themselves on our ears to the extent of distracting from the essential element of the piece—the tuneful melody.

Mr. Krohn, Historian of Missouri's Musical Effort

"A Century of Missouri Music" is the title of a volume just prepared by Ernst C. Krohn, the well-known teacher and pianist of St. Louis. Only 200 copies of the book have been printed. It contains 134 pages reviewing the contributions of worth made by Missouri's musicians, both creative and interpretative. Biographical notes record the work of 250 composers and writers.

Oscar Seagle to Teach at Syracuse University

The College of Fine Arts, Syracuse University, has engaged Oscar Seagle, the baritone and voice teacher, for a three weeks' master class, beginning Monday, Nov. 3. Mr. Seagle will give a recital at the opening of the class and later a number of illustrated lecture recitals on voice methods, style, diction and interpretation. A limited number of private lessons will be given to advanced singers.

Success of Soprano Pupil of Adelaide Gescheidt

Della Samoloff, 21-year-old dramatic soprano and artist-pupil of Adelaide Gescheidt's training, has returned from Atlantic City, where she has been soloist with Vesella's band on the Steel Pier. This is the third consecutive season Miss Samoloff has been soloist with a band. Miss Gescheidt's principles of normal voice development seem to give her singers a confidence that is exceptional, so that with little or no experience they soon become known as seasoned professionals. Miss Samoloff is a pronounced operatic type and Miss Gescheidt is preparing her for this field.

Frank LaForge's Pupils in Recital

Loretta Degnan, contralto, gave a recital in the ballroom of the Statler Hotel in Cleveland on Oct. 1. Miss Degnan has a rich contralto and should go far in her work. She was assisted by another LaForge pupil, Constance Mering, pianist. Miss Mering accompanied the singer and also contributed two modern groups, including Frank LaForge's "Romance" and "Valse de Concert." She achieved a distinct success of her own on this occasion.

Worth-While American Composers

(No. 12 in a Series of Biographical Sketches)

ANNA PRISCILLA RISHER

AN eminent writer recently mentioned his boyhood astonishment upon discovering that a railway conductor was actually a man with a name of his own rather than a machine in a brass-buttoned uniform that punched holes in tickets. So to most of us the composer of a piece of music is not even a machine—it is a name on the cover. Yet these names represent individuals who would be most delightful to know and with whom we may become acquainted at least in part through their music.

After looking over the new little suite "In Movieland," by Anna Priscilla Risher, we hardly need to be told that she lives in Hollywood and

Anna Priscilla Risher

is wholly familiar with the real "Movieland." These five ingenious little sketches built around the doings of favorite stars will be gleefully welcomed by many small cinema devotees. It is quite evident that she is well acquainted with the desires of first and second grade piano pupils, for she writes such charming things for them. There are simple and dainty little melodies such as "Rosemary" and "Merry Blossom Time," the clever little minuet, "My Lady," the gay tarentelle, "Leona," and many other numbers like "We Will Go A-Maying," "Spring Is Here" and "Playful Winds." A particularly delightful piece is "Cinderella," wherein the happy ending of the tale is narrated in a few melodic strains of the Wedding March from Lohengrin. In "The Gnomes" we find a bit of that same fairy music which the composer has fashioned with such imagination and delicacy in her songs "Firefly Fairies," "The Piper's Song" and "Where the Bee Sucks."

Besides the numbers named she has written many songs, some with violin obbligato, part-songs for men's chorus and for women's chorus, anthems for mixed voices, and has published nine numbers for violin and piano. Among her recent works are a group of compositions for piano, violin and 'cello, including excellent arrangements of the "A. D. 1620," "To the Sea," "Nautilus" and "Song" from the MacDowell "Sea Pieces," and five trios of her own—numbers not too difficult for pupils of modest attainments yet so well balanced in their ensemble as to be most effective.

Miss Risher says that her first composition was written when she was twelve. After that her musical education was continued at the Pennsylvania College for Women and the New England Conservatory of Music, from which she graduated in 1894, returning later for two years of post-graduate work. Then followed busy years as teacher and organist in Pittsburgh, until 1918 when she went to California, since which time she has had charge of music in the Cumnock School, a position which she recently resigned in order to devote more time to composition. Meanwhile she has been studying orchestration with Modest Altschuler, and her success in this line is evident from the fact that her "Indian Lament" is to be performed at the Hollywood Bowl within the coming year. Other activities include the vice-presidency of the Wa-Wan Club, which numbers among its members foremost composers of California, and the presidency of the Hollywood Musicians' Club; but probably the most tangible record of her achievement is to be found in the catalogs of the nine publishers who have produced more than 170 of her compositions.

U. L. A.

A New Piano Normal to Be Held in Syracuse

PIANO teachers and students who plan to make teaching their profession will be interested in the thirty-week normal to be conducted in Syracuse, N. Y., beginning Oct. 21, under the auspices of the Art Publication Society. J. S. Downey, New York State manager for the society, has immediate charge of the normal, which will have as its principal instructor Arthur Van W. Eltinge, who has been prominently identified with the musical life of central New York for more than twenty years. The sessions will be held at the Hotel Mispah.

Mr. Downey announces that this course will be given free of charge to any person who can qualify as being actively engaged in teaching the piano, or who is preparing to become a teacher and who gives evidence of a serious determination to improve his teaching methods. The Progressive Series of Piano Lessons will be used as the text, and material will be supplied to those applicants who have not previously affiliated with the Art Publication Society.

Arrangements have been made for lectures and class demonstrations to be given by visiting authorities, and there will be frequent rehearsals of the Rhythm Orchestra, in which all of the teachers will participate.

The Free Correspondence Course Page for Piano Teachers and Students

READERS of this magazine are invited to make good use of the opportunities offered in this page; those who seek self-improvement will find the service provided here to be of genuine benefit. Do not hesitate to send in questions about your piano work, questions which may have puzzled you and which you would like to have cleared for you.

All problems relating to piano study and teaching will be discussed. It is not necessary to give your name for publication, although it should be included in the envelope containing your questions, as a matter of good faith. Instead of using your real name at the close of your question, place a nom-de-plume which you will recognize when the answer is printed in a subsequent issue. Then your own name will not be printed.

Address all questions to the Free Correspondence Course Bureau, 5941 Grand Central Terminal, New York, N. Y. Also, state in your letter whether you are a teacher or a student and give such other information which will enable the Bureau to make its answer more helpful to you.

To Correspondence Course Page,
5941 Grand Central Terminal,
New York, N. Y.

I have followed the advice printed on page 14 of the October issue of THE MUSICIAN and every day I place my hands exactly as they are shown there in the illustration. I have also found it to be a wonderful help to use the mirror. I already own the volume which is offered free on that page, it having been given to me by my aunt, but have not used it as much as I now plan to use it. There is one question I should like to ask you: exactly what is meant by the word *Dynamics* and how is it applied to playing? I am just starting in to teach, and suppose I ought to know what this word means. AMBITIOUS.

Answer: Dynamics is the term applied to designations in printed music to indicate how loud or how soft the music is to be played. You are undoubtedly already familiar with a number of these terms, or signs, as well as the Italian words for which they stand, such as *Pianissimo, forte,* etc. For further explanation of this subject, and also for a complete table of dynamics, refer to the Music Students' Piano Course, which you say you have in your possession. The answer to your question printed herewith is taken from this volume.

To Correspondence Course Page,
5941 Grand Central Terminal,
New York, N. Y.

Please tell me what is meant by *Fore-arm rotation?* What is it supposed to accomplish and how do you do it? CURIOUS.

Answer: Fore-arm rotation is intended to do away with stiff wrists. In the December issue of this Correspondence page there will be printed an illustration which will make clear the use of fore-arm rotation, with detailed information concerning its use.

To Correspondence Course Page,
5941 Grand Central Terminal,
New York, N. Y.

I am a piano teacher of long standing. I find that some of my pupils are losing interest in their work, and am wondering if possibly the material I am using for lesson work, is to blame. Can you suggest some method by which I can stimulate the interest of my pupils. I certainly shall appreciate your help. MASSACHUSETTS.

Answer: Have you seen those little paper-bound volumes called The Teachers' Manual? They are full of good ideas and fresh suggestions. Try a competitive question plan with your children. Gather them together for this purpose. You will find that they will all enjoy the stimulating atmosphere of the class lesson. But at the beginning make the questions easy ones so that the youngsters will not be discouraged. As you live so near to Boston, why not apply personally for the book offered free at the bottom of this page. It will help you. It gives both the questions and answers.

To Correspondence Course Page,
5941 Grand Central Terminal,
New York, N. Y.

I would like to have an adequate definition of the word technique, or technic as it is sometimes spelled. STUDENT.

Answer: If you will turn to pages 14 and 15 of the book offered at the bottom of this page, free to all who ask for it, you will find this question answered fully and clearly.

To Correspondence Course Page,
5941 Grand Central Terminal,
New York, N. Y.

What is meant by *Scale-relationship* and what is *Tonic?* PIEDMONT.

Answer: Any tone beside C can be taken as a tonic, and a scale built upon it. The starting note of any scale is called its tonic, and a scale may be built upon it by playing a series of tones that are properly related to each other. In some instances certain scales (as C and G) have certain tones in common, and are alike in all but one. This is called a close scale-relationship. This answer is taken from Lesson 14 of the Music Students Piano Course. The topic is explained in further detail in that volume.

From Song to Symphony

By DANIEL GREGORY MASON

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I am a Piano teacher. I am a student of Piano. (Mark which).

Name ..... City..... State.....

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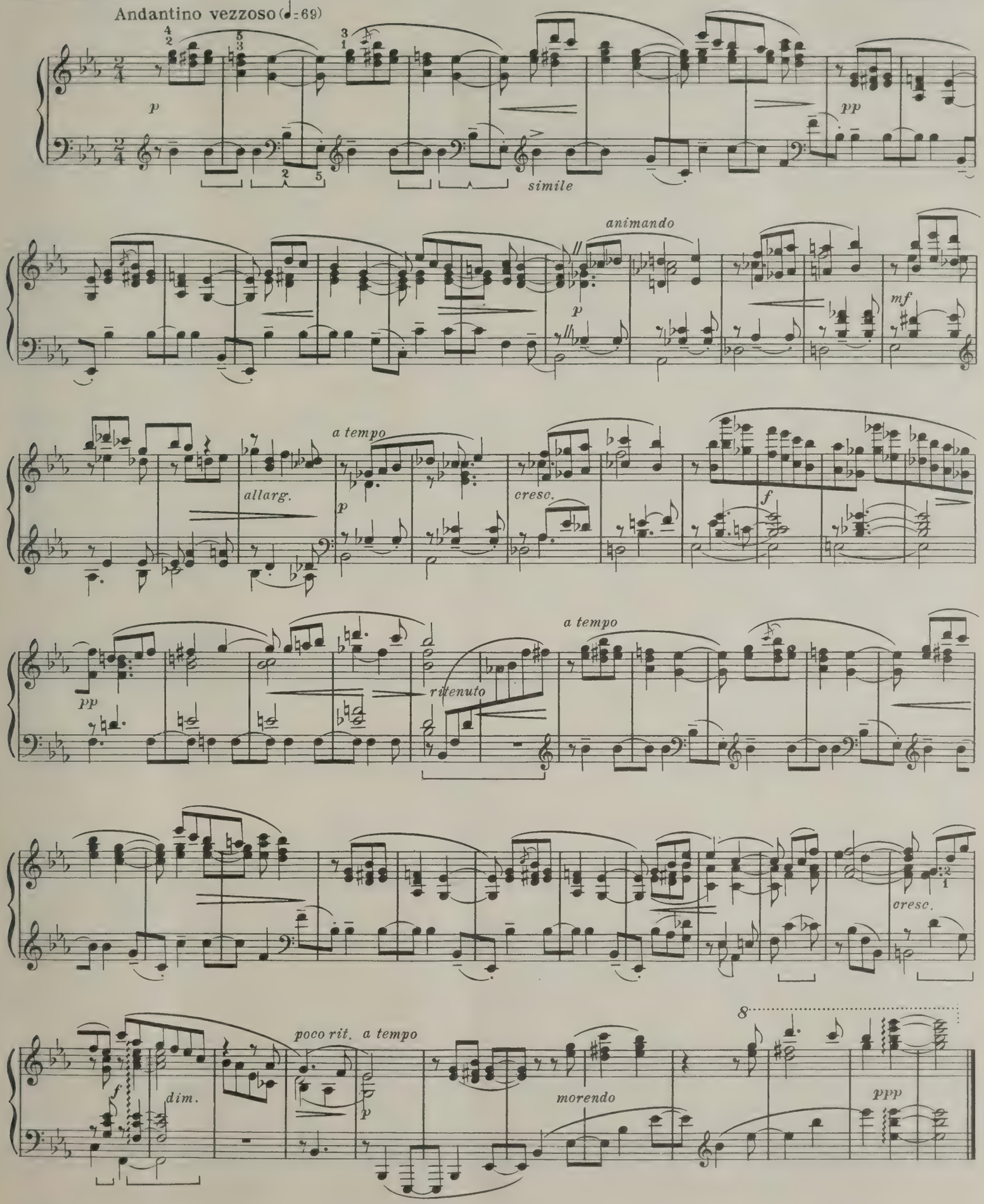
ALBUMLEAF

Edited by N. de Vore

CÉSAR CUI



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SOUVENIR

F. DRDLA
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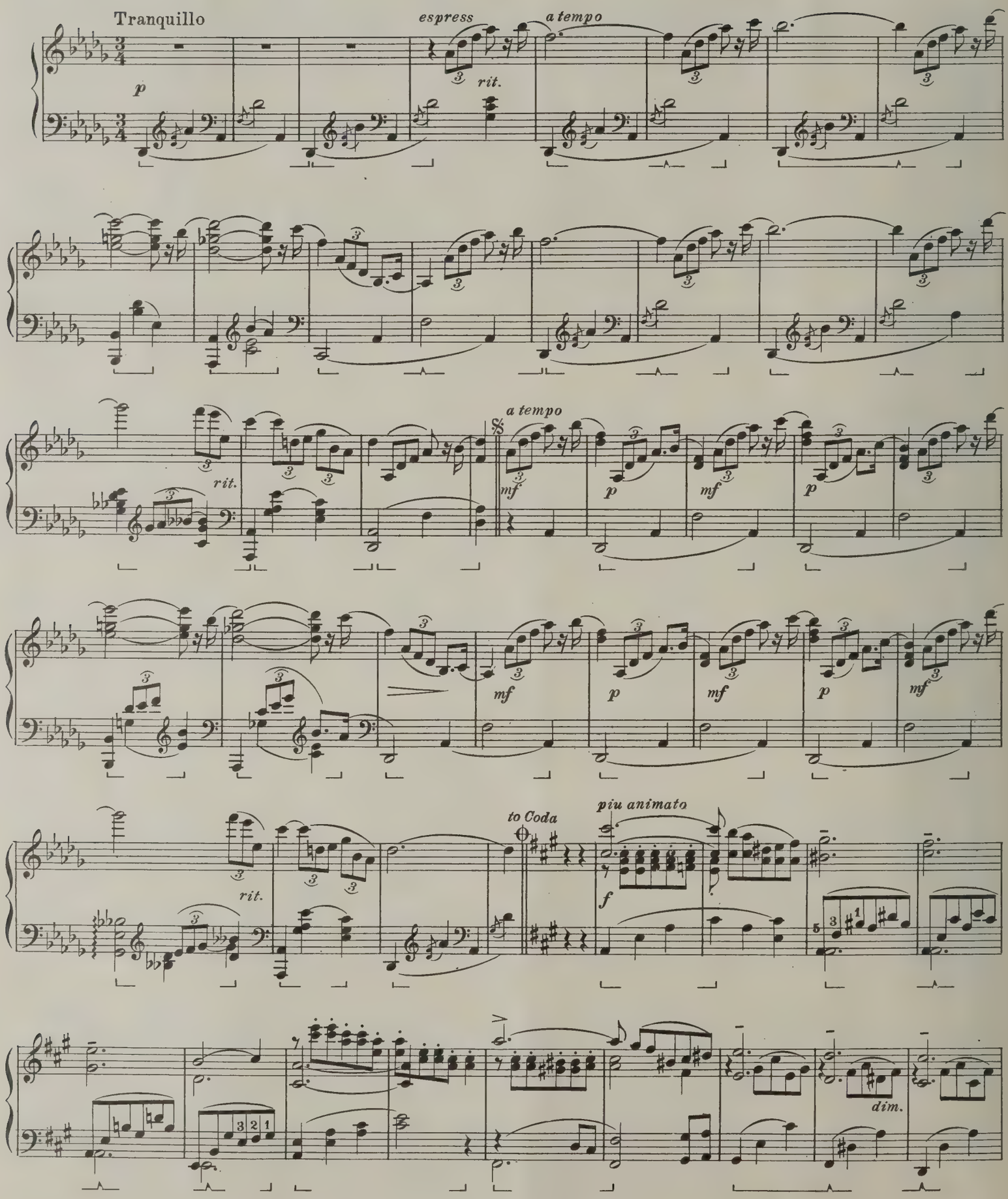
NICHOLAS DE VORE



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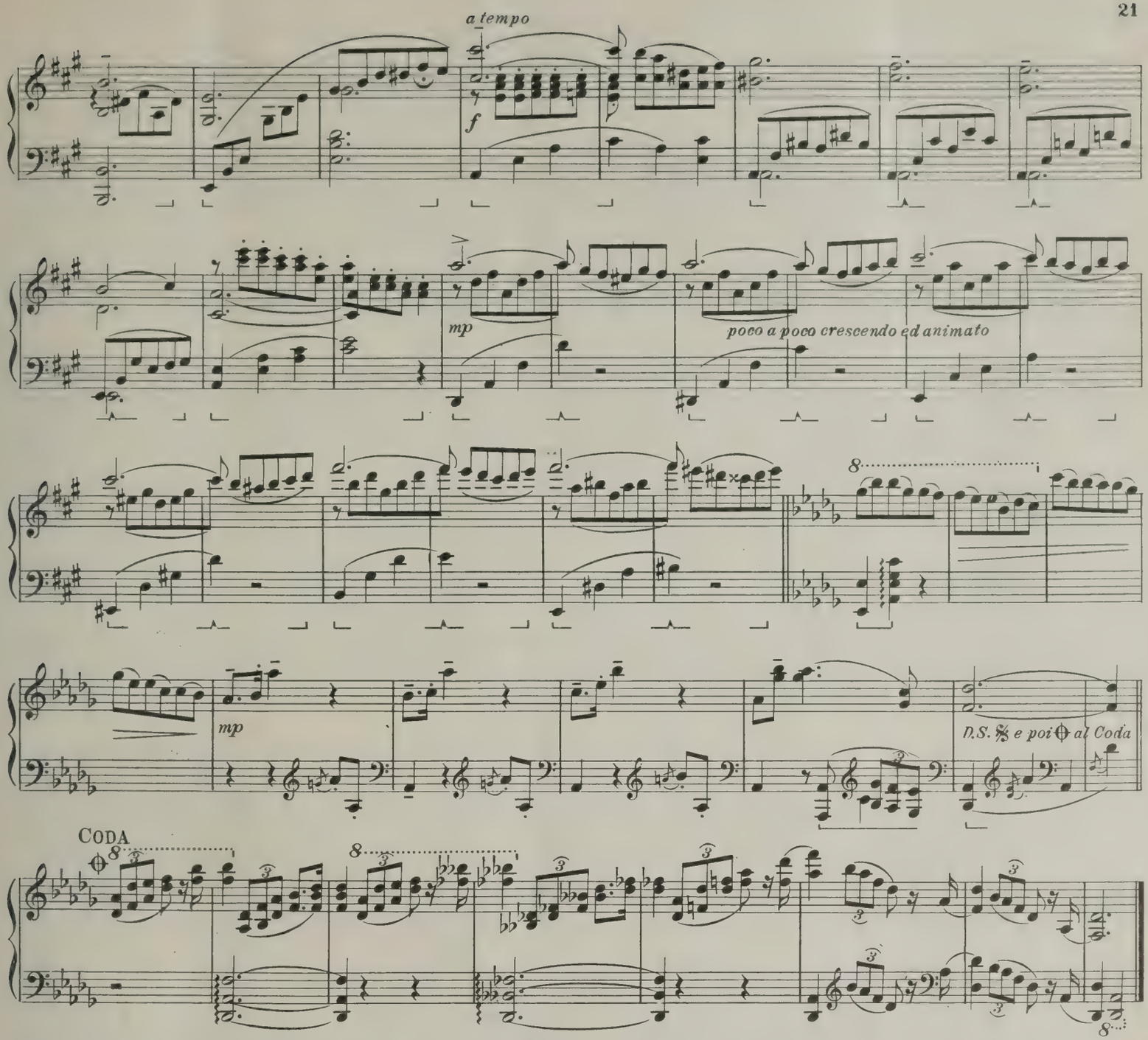
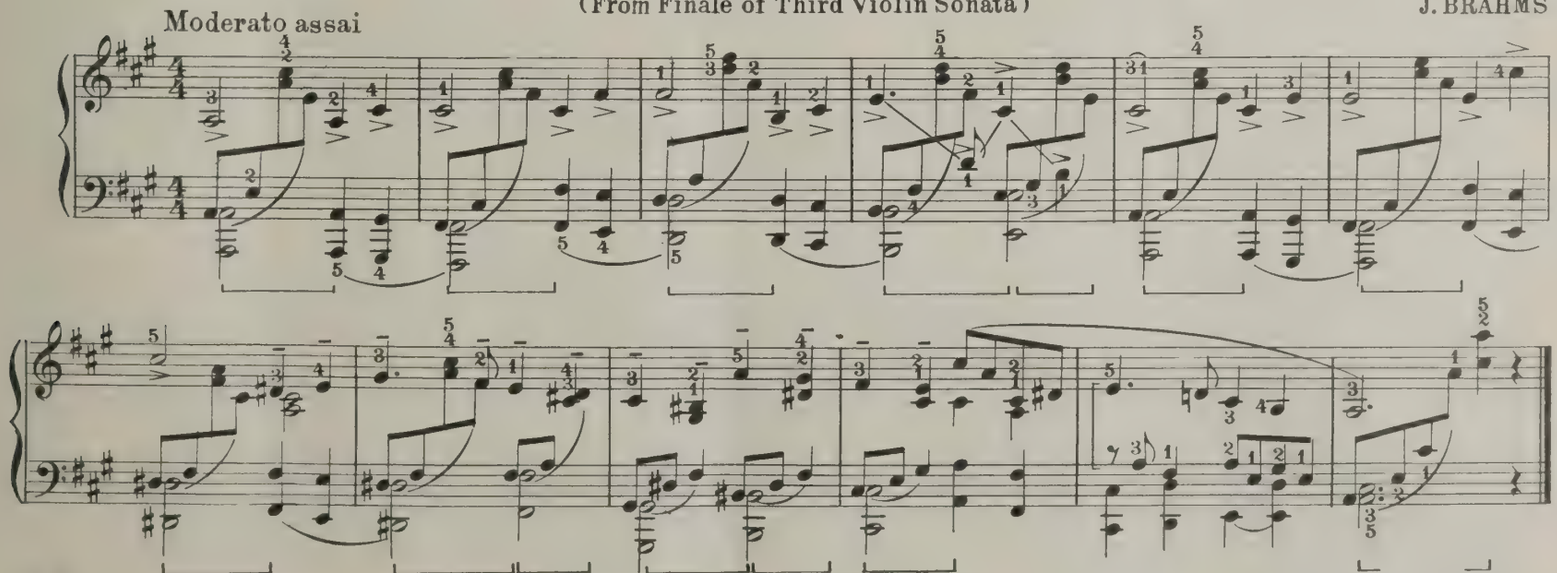


HEROIC THEME

(From Finale of Third Violin Sonata)

J. BRAHMS



Song Of India

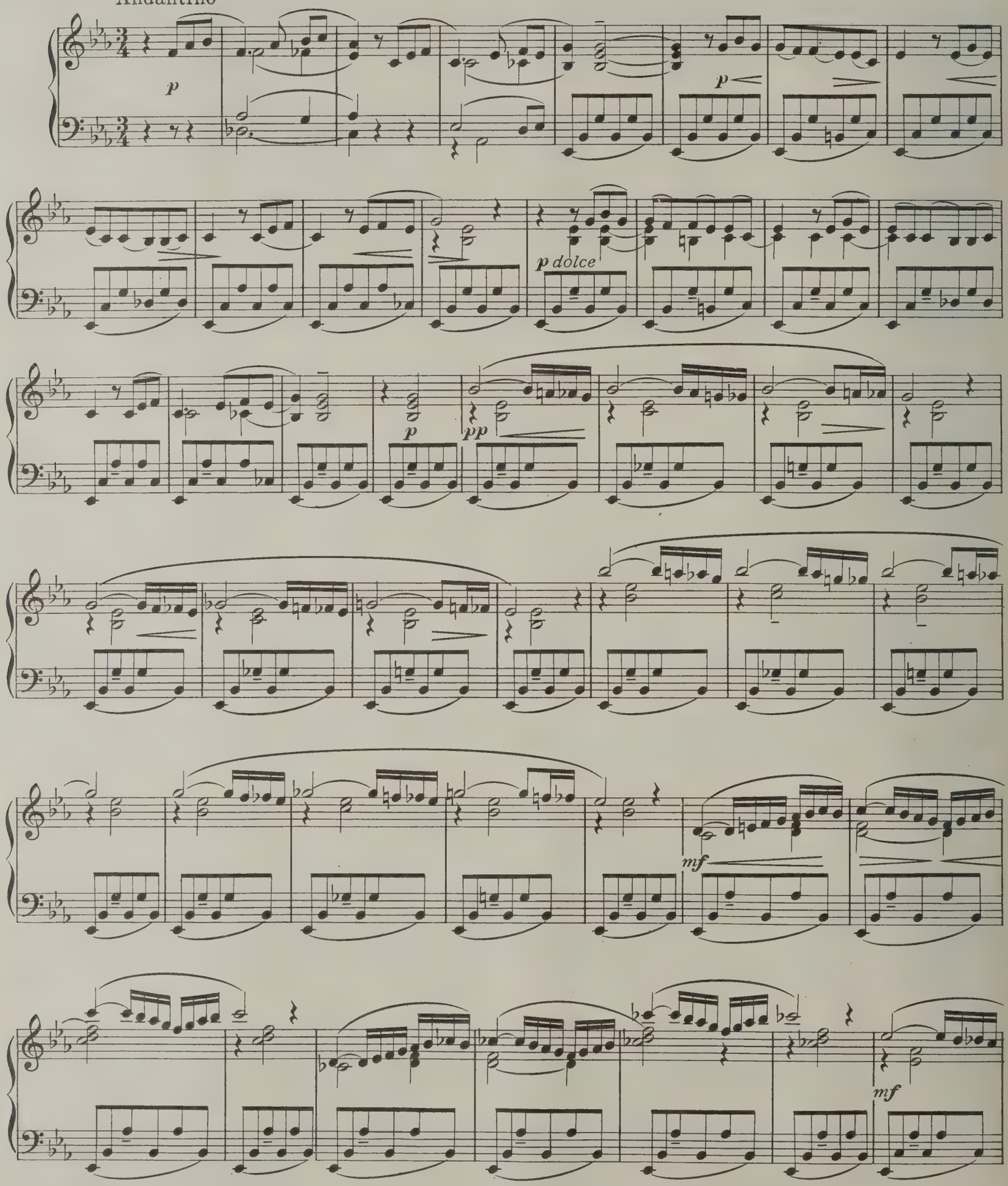
CHANSON INDOUE

From the Opera "Sadko"

Piano transcription

N. RIMSKY-KORSAKOFF

Andantino



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Dause Orientale

T. LUBOMIRSKY

SIMPLICITY

Violin and Piano

GABRIEL-MARIE

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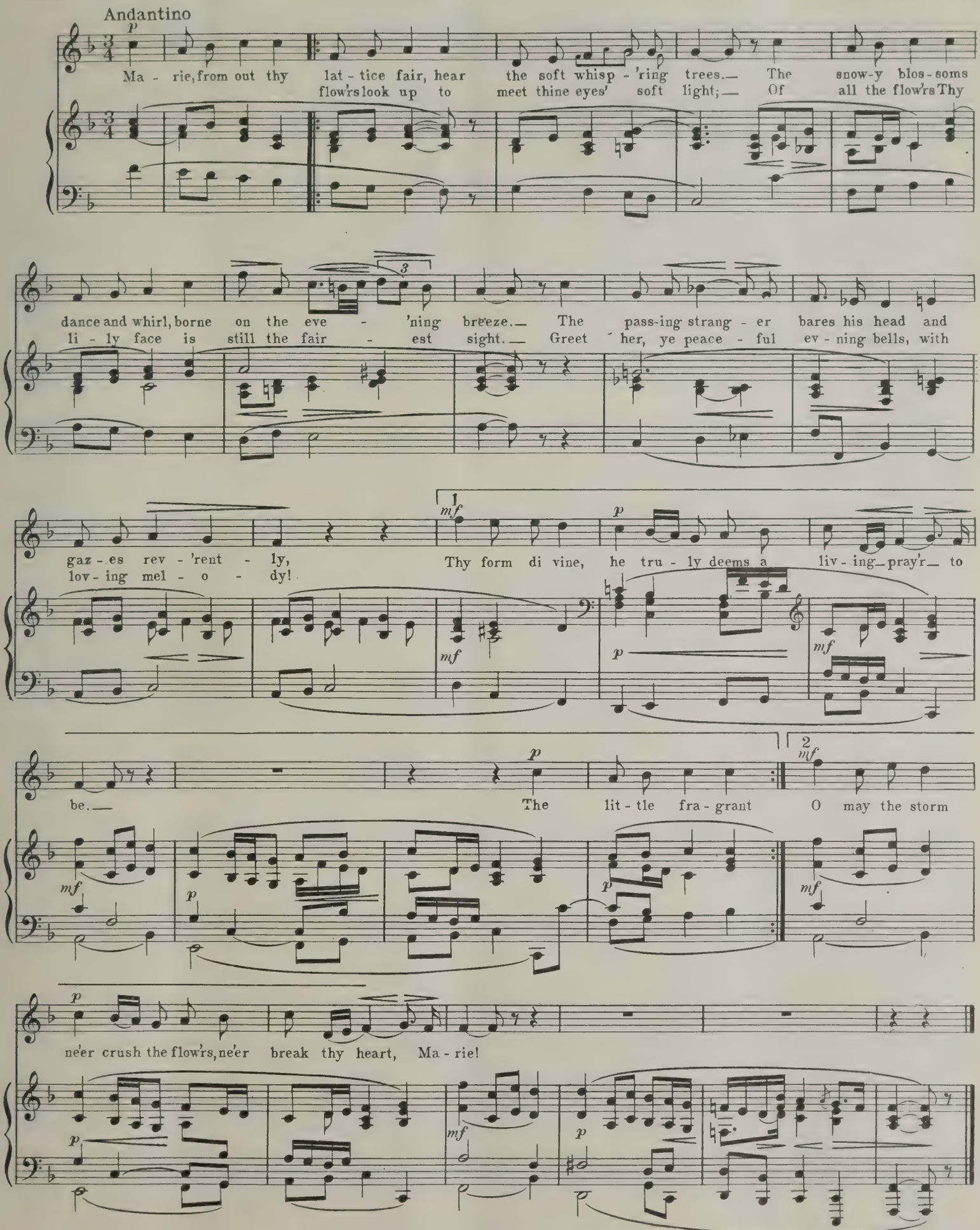
MARIE AT THE LATTICE

From the German of Rudolph Gottschall

ROBERT FRANZ


Andantino
p
Ma - rie, from out thy lat - tice fair, hear the soft whisp - 'ring trees.— The snow-y blos - soms
flow'rs look up to meet thine eyes' soft light;— Of all the flow'rs Thy
dance and whirl, borne on the eve - 'ning breeze.— The pass-ing strang - er bares his head and
li - ly face is still the fair - est sight.— Greet her, ye peace - ful ev - ning bells, with
gaz - es rev - 'rent - ly,
lov - ing mel - o - dy!
1
mf
Thy form di vine, he tru - ly deems a liv - ing pray'r to
be.—
The lit - tle fra - grant
2
O may the storm
ne'er crush the flow'rs, ne'er break thy heart, Ma - rie!

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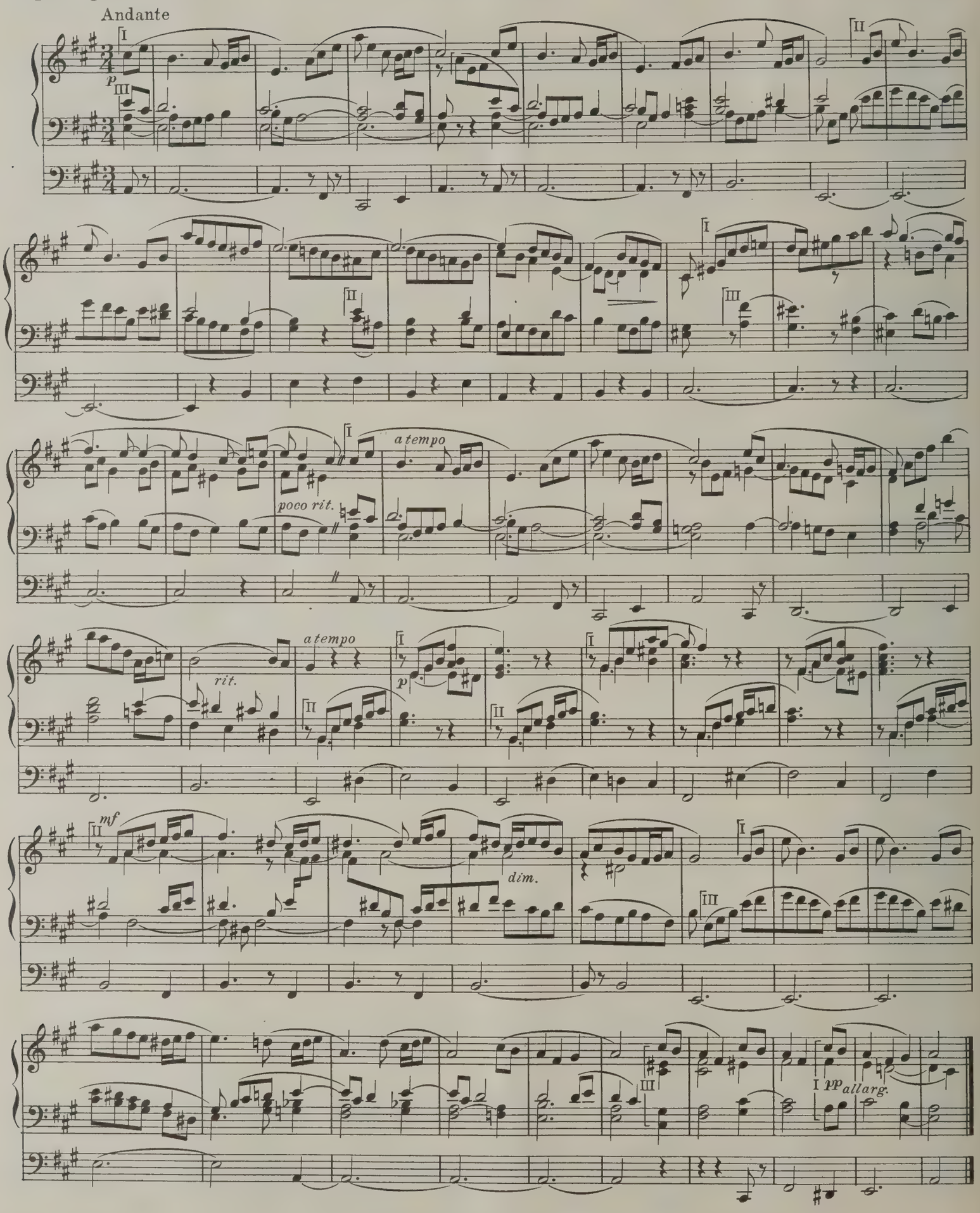
PASTORALE

Pipe Organ

J. RHEINBERGER



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Harriette Brower's Page for Pianists—

A Pianistic Side-light on the Berkshire Chamber Music Festival—Ungrateful Pupils—A New Season of Music—The Far Reaching Influence of a Devoted Teacher

IT is often a new idea to the piano student to think that various instruments of the orchestra may be voiced on his instrument. It is easy to imagine that high up in the treble we hear the flutes or piccolos; somewhat lower the violins, then violas and 'cellos, with double basses for the lowest tones. When the master teacher advises students to "color the tones," by variety of touch, imagination will suggest many ways of imitating various qualities and shades of expression and tone learned from listening to other instruments.

The pianist who is fortunate enough to have the opportunity to take part in ensemble music finds his sense of tone quality greatly quickened and stimulated in the process. Not only will his ear become attuned to the fine variety of tone, but he begins to have a great love for this kind of music and a keen desire to cultivate it.

To the pianist who is a lover of what is highest, intellectually and artistically, there is most satisfying enjoyment in the pursuit of chamber music as an art and a language. At present the term has become comprehensive and includes not only duos, trios, quartets and quintets in which the piano shares with strings, but many unusual combinations with other instruments of the orchestra are being employed.

The love for and cultivation of chamber music has become a steady growth in America in recent years. Groups of musicians, performing chamber music, have sprung up all over the country; they give series of performances each season, and are doing much to bring this kind of music to the hearts of the people.

Perhaps the greatest impetus in this direction is derived from the annual Berkshire Chamber Music Festivals, founded and maintained by Mrs. Frederic S. Coolidge, herself a cultivated musician and ardent lover of chamber music. To the delightful Music Temple she has erected on South Mountain, near Pittsfield, she invites, each year, the elect in music, who welcome such an opportunity to enjoy the feast that is so bountifully spread for them. The seventh yearly Festival on South Mountain has just closed, and will doubtless go on record as about the most brilliant and successful ever held. As usual there were five programs, each one a gem of its kind. The one containing Bach's music seemed to make the strongest appeal to the critical audience. In it Harold Samuel, pianist, of London, made his bow to America. His colleagues on the program, Georges Enesco and Fraser Gange, who both did such beautiful work, were already known here.

Mr. Samuel's vigorous and expressive style pleased greatly. His solo numbers were the Toccata in C minor, Prelude and Fugue in E flat major from Book Two of the Well Tempered Clavichord, and the French Suite in G major, while with Enesco he played the Sonata in E major.

The numbers heard at the Festival in which the piano was combined with other instruments were: Bach, Sonata for piano and violin, in E major; John Alden Carpenter, Sonata in G major for violin and piano; Leo Sowerby, Sonata in G major, for 'cello and piano; Samuel Gardiner, Quintet, F minor, for piano, two violins, viola and 'cello; Beethoven, piano Trio, Op. 70, No. 1; Brahms, Sonata in F major, for 'cello and piano; Chausson, Concerto in D major, for piano, violin and string quartet. Carl Friedberg, pianist, played with most artistic finish in all works mentioned except the Bach Sonata, and Hans Kindler was the greatly admired 'cellist.

For the pianist sufficiently advanced, technically and intellectually, here is a list of works, from classic to modern, all of which will reward careful study and some of which are of the highest import. The beautiful Brahms Sonata was a joy from first note to last. The Chausson Concerto pleased greatly, and the Gardiner Quintet received a veritable ovation.

The whole Festival was a feast of rare delight and the listeners felt they had been so bountifully fed that mere words were poor to express their admiration and appreciation.

SHALL music teaching be considered purely an exchange of commodities—so much for so much—as when one lays down a bit of silver in the grocery store and receives therefor a measure of potatoes? Shall all the finer feeling, the beautiful relation which ought to exist between teacher and pupil be cast aside, replaced by the hard, soulless, mercenary concept? Heaven forbid! No doubt every teacher has his or her experiences along this line. Teachers who have hearts as well as knowledge are apt to be touched by the privations of talented pupils and wish to help them. What is the general result? Do the pupils so helped appreciate what costs them nothing? Are the pupils loyal and staunch in return for all this financial assistance? It would be a pleasant thing to say they usually are, but facts do not bear this out. For one who is worthy and shows gratitude there are a hundred who do not.

Let us take the briefest glance at both sides of the shield. I confess to have been at various times moved with compassion at the financial woes of some young thing with natural talent and a great longing to continue her music and make a career. But I can honestly say I have never found a case of real gratitude and loyalty among any of them.

The last instance was that of a talented girl of fifteen whose gifts I developed in large measure for three years. For fifteen months she paid a small fee—after that nothing. I did everything for her, musically. Through me she heard nearly all the great pianists now before the public, also had auditions with masters and critics.

Was she grateful? There was no indication of it. In fact, she gloried in the idea that "there was no question of gratitude" in her relation to me. And this thought of no gratitude or loyalty due the teacher who had done so much for her was not primarily her idea, but was instilled into her by ignorant and foolish parents.

I cite this instance by way of warning to other teachers. The principle of giving something valuable and precious without any effort or sacrifice on the part of the recipient is a poor principle and seldom works well on either side. There should be self-sacrifice and struggle to earn the wherewithal to make return for what the pupil receives, even if it is only a small return. Without this spirit she should not be helped.

Let us look at the other side. My experience is that those who pay most are the most grateful and appreciative for what they receive. I have a pile of precious letters from grateful students who cannot say enough in testimony of the help and inspiration they gain. Many express their verbal thanks at each lesson. They have both hearts and good manners.

The help and sympathetic interest of a good teacher cannot be paid for in dollars and cents, it is true, but the fee, together with gratitude, are the least return that can be made for the outlay of experience, knowledge and patience which the teacher bestows in large measure.

THE new musical season has just started, with much piano music in sight, to be given by some newcomers as well as old favorites. We shall glance over the field each month and give a brief résumé in this department, mentioning what may be helpful to teachers and students in the line of noteworthy compositions, both new and old, and also gain hints on their interpretation. Thus our readers will get the latest ideas from the front, so to say. For the armies of pianists are numerous and determined; there will be lively skirmishing and some splendid victories to recount. We are living in the Golden Age of piano playing, and must be alive to the treasures spread before us.

TEACHERS of piano! Let us make this coming year the very finest we have ever had. Let us do our best possible work in it. And by best I mean the most devoted, the most thorough and efficient. The influence of a devoted teacher is wide and

far reaching; indeed it can scarcely be measured. The pupils who come to you think they come only for piano instruction, but they are getting much more, if you are devoted to your work. You have it in your power to mold their characters and lives.

Beethoven once exclaimed: "How pure should be the heart of the musician." Can this not be equally applied to the teacher of youth in the great art of music? We need consecrated teachers, who at the same time are able instructors gifted with wisdom and knowledge.

STUDENTS of the piano! Those of you who are in earnest, who love music and are anxious to progress in the knowledge and ability to play your instrument effectively, why not let me help you? Some of you may be obliged, by force of circumstances, to work alone. A few words of encouragement, or the elucidation of a knotty problem either in technique or interpretation, might send you on your way rejoicing.

If you will send in the questions you want answered, or the problems you want solved, I will do my best. Write fully and freely. I shall be happy to assist you.

Observations on the Importance of Good Breathing in the Singer's Art

(*Continued from page* 12)

THE great French baritone, Monsieur Renaud, once told me that he was floundering about for years, trying to adjust the difference which existed between his breath and singing tone, and at last he found the key in the conservation of energy. Take all the breath you need quietly and slowly and keep it without stiffening anywhere. Complete relaxation of the entire body is your first principle. Breathing is often likened to organ bellows and can be controlled in the same manner. The control must not cease even at the end of the phrase or note or period of expiration, and the singer must always finish with a little in reserve.

One should breathe through the nose with a closed mouth, and thus fill the lungs, and the upper ribs naturally respond, thereby forcing the breath against the chest where it is held unconsciously. Chest and diaphragm, the closed epiglottis, all form a supply chamber for the breath. I would especially warn all teachers of singing against using, or rather abusing, the so-called lateral breathing, most pernicious in its results. In place of having a soft cushion on which to place the voice, only an empty chasm is produced by this latter manner of breathing.

Another valuable adjunct for the controlled emission of breath is the raised palate. This has a tendency to uncover the tongue in the back of the mouth and thereby prepare a road through which the breath finds a smooth and even egress, instead of being held or forced back upon the vocal cords. When the latter occurs, as it all too frequently does, the tone produced is hard and shakes and is unmusical. We often find singers, in their desire to have breath support, holding the breath by stiffening the diaphragm or the muscles of the larynx, and thus depriving the tone of all elasticity and floating quality.

The understanding of the breath, its relation to epiglot, palate and tongue, is only the knowledge of the breath regulators which puts into your hands an indisputable weapon. As soon as the breath leaves the larynx, it is divided; one part may press toward the palate, the other toward the cavities of the head. This occurs from deepest bass to highest soprano, unvaryingly, and without regard to sex. Its difference depends only upon the size and strength of the vocal organs through which the breath flows and the skill with which it is used. *Le point de départ,* the seat of the breath, as well as the resonating surfaces, are always the same. The breath must never be held back, but always expelled in a regular, even manner, and as you ascend the scale, in a more and more powerful form. When told to breathe always through the nose, many pupils take exception to this, and say that they cannot do it, that it is too labored, and that it takes too much time.

In the beginning I admit it is rather annoying to do do, and oftentimes causes one to sing out of time; but after awhile when the muscles have become thoroughly limbered through use, then one can get the breath much more quickly, and the more one can breathe through the nose, the better it is. But, naturally, when one is an accomplished artist, and singing in opera, or even songs, one is often compelled to breathe with an open mouth.

LILLI LEHMANN once told me that she used the closed mouth breathing as often as she could, for she found that she sang with a fresher voice and for a longer time. As a matter of fact, when breathing with closed mouth, neither the cold air nor dust can strike the vocal passages.

It may seem strange to you if I say that you are each and every one capable of finding a method of breathing by which you can best express your art thoughts, and with the hints I have given you it should not be difficult of realization, for you must ever remember that the body depends upon the mind for its inspiration, in both senses. It is not after all the *amount* of breath you take, but it is the *control* you have over it. And with control of breath comes control of your acts; and with a mind well-poised and calm, the achievement of a good breath is a foregone conclusion. Thus we see how closely allied are the simple laws of nature, and it is only when we become confused and troubled that we fail. Ask any artist of great achievement what he or she considers their greatest asset, and they will unfalteringly tell you, "My breath control." Annie Louise Cary told me that she never stepped her foot upon the stage, even after years of tremendous success, that her legs did not tremble so that she feared they would give out from under her, and it was only after she had sung a few phrases and found her breath control, that she gained her self-possession and could go on with her performance.

I could cite you examples unnumbered of artists who have met with great success, or failed unutterably, where in each case they have been able to trace their success or failure to breath conditions.

Easy to Find Teachers Who Will Give Student What He Wants

Reputable conservatories like the New England, the Peabody in Baltimore, the Cincinnati College of Music or the Institute of Musical Art in New York, require vocal students to pursue a course designed to equip them as musicians. The student has to learn much more than voice production and vocal agility. The course is usually four years; sometimes it is more. The typical vocal student wishes to appear before the public in two years. He loathes the daily practice of vocalises. He clamors for songs and operatic airs. In ninety-nine cases out of a hundred he will go to the teacher who will give him what he demands, and such teachers can be found.—W. J. Henderson in *The Sun.*

Knowing How It Should Sound

I have no faith in the student who says: "I know how this should sound, but I can't do it." My experience has been that failure to give a satisfactory performance is due to a very fragmentary sense of "how it should sound." I think it would be as true to say: "I can do it, but I don't know how it should sound." In fact, in many cases it would be truer.—*Harold Bauer.*

The medical world has a preachment which says, the most effective antidote for mental weariness as the result of hard work; the quickest aid to rest through real relaxation is in music. Quieting thought fills the mind. New strength surges through the being, life is uplifted, the body is invigorated and one feels not only able, but eager to work. Of course, long before the doctors discovered this we all knew it, as we basked in the luxury of mother's arms and listened to the crooning song of mother's love.—*Dr. Charles A. Gage.*

Music Study for All Public School Students

The great majority of people will become listeners rather than performers of music. Therefore music listening, under skillful guidance, should constitute a large part of a child's musical training. If we truly believe that "popular music is, after all, only familiar music," we must know that the work of making the best music popular is in the hands of the public schools. It seems to me that in our high schools musical appreciation developed through directed listening should be offered to *all* students. Music to the large mass of students should make the same appeal as courses in English literature, designed for those who have no expectation of becoming professional writers.—*Mabelle Glenn, Supervisor of Music, Kansas City, Mo.*

The Tenor's Dilemma

In short, the tenor has a real grievance, inasmuch as he has little or no share in the great amount of songs that have been written in recent years. His voice, the envy of the public, is neglected or misunderstood by musicians. Song after song he sees appropriated by the soprano or the baritone, but his répertoire dwindles, and he is considered unenterprising—but through no fault of his own. He may raise the pitch of his pianoforte the fraction of a tone and transpose a few songs into higher keys, but in far too many cases he has to leave beautiful songs alone or sing them admitting that they do not quite suit his voice. No wonder he falls back on operatic airs and royalty ballads, the composers of which at any rate know their craft; and if Roger Quilter is a favorite of his it is partly because he has written in several cases expressly and sympathetically for the tenor voice.—*Erik Brewerton in the London Musical Times.*

Clarence Adler Gives His Recipe for Success

Popular Piano Teacher Holds Sincerity and Enthusiasm for Work as Essentials—How His Dream of a Summer Artists' Colony Was Realized

By JACOB EISENBERG

Clarence Adler and a View of His Summer Camp and Studios, "Ka-ren-ni-o-ke," at Lake Placid, N. Y.

SUCCESS and how to attain it is ever uppermost in the mind of every ambitious person—and, of course, is of vital interest to the music teacher.

As I have always been interested in knowing the essentials of success, I called upon one of our most popular piano instructors, Clarence Adler, to ascertain if he has a conscious knowledge of the methods he followed in attaining the position he now holds I called upon him in his New York studio. He was engaged with one of his artist pupils. I devoted the moments of waiting to reflection, repeating to myself the questions I was ready to ask, and then easily found answers for all of them. The answers seemed to be in the air—everywhere. The very atmosphere breathed success. The music coming from behind the closed doors, accompanied by the enthusiasm, encouragement and sympathetic consideration given by the teacher to the student, at once impressed me. Any student must make progress under this guidance, it seemed to me. I could hear him encourage, instruct and inspire—all at once.

As the lesson ended Mr. Adler appeared. He welcomed me and without indulging in an excess of preliminaries agreed to give me a direct answer to the question I had framed for him, namely, "What in your opinion are the qualities necessary to success in music teaching?"

His eyes sparkled as he spoke.

"Sincerity is the first essential to success," he said. "Sincerity to the students; sincerity to the chosen work; and sincerity to oneself. As I teach each student," he continued, "I feel that he is my star pupil preparing for his recital. I seem to live every note he plays. Probably you are wondering what all that noise and loud talking was about while I gave that last lesson. It was simply an expression of my enthusiasm and eager interest in the welfare of the student. I have no sympathy with the silent teacher who never indulges in outbursts of enthusiasm. The pupil needs a stimulating atmosphere in the studio—I try to provide it. I love my work and enjoy every moment spent in teaching."

Our conversation then shifted to his Artists' Summer Colony at Karen-ni-o-ke, Lake Placid, N. Y.

"This was my first season at Karen-ni-o-ke and it certainly proved a fine success," said Mr. Adler. "I was busy every minute of my time at the colony. I had pupils from all parts of the United States; from as far west as Oregon and as far south as Alabama, besides quite a number from the surrounding country. There was a barn on the estate which I purchased and which I transformed into a splendid music hall with a capacity of about three hundred persons. The acoustics were remarkable.

"In all, six recitals were given at the music hall, all of which were well attended. Besides occupying all available space in the hall the overflow of the audience had to content itself with sitting on the lawn adjoining the hall and enjoy the music without seeing the performers. People came to these recitals from all the outlying districts.

"Next year I shall have several assistants in piano teaching besides masters in the teaching of composition and other branches of music study.

"For a long time this colony has been a cherished dream with me. So many students have come to me deploring the fact that summer is close at hand and it will be too hot to work in the city. They want to go away on their vacations, yet they do not wish to discontinue their work at the piano. Ka-ren-ni-o-ke answers this problem. Here we all have a splendid vacation in the mountains, with tennis, boating, swimming, hiking and all manner of sports and entertainments, and yet, the piano is at hand; the teacher is at hand; recitals are at hand, and eager audiences are at hand. Thus can work be successfully mixed with play—and it was a success."

Fortune Gallo Sponsors Début of American Singer, Yvonne Trava

Photo © U. & U.

Yvonne Trava, American Lyric Soprano

Fortune Gallo, whose San Carlo Grand Opera Company has been the means of introducing many gifted young American singers into operatic careers, is now sponsoring the début of Yvonne Trava, who, despite her unusual name, is a genuine American, born in Paris, Tenn., and educated entirely in this country. Miss Trava made her New York début as *Inez* in "Il Trovatore," and displayed qualities that encourage predictions of a successful career. The young soprano had most of her musical training in Chicago, and last summer on her arrival in New York she appeared at one of Mr. Gallo's auditions. The impresario was so favorably impressed by her voice and stage presence that he made arrangements immediately to present her in minor rôles until she may acquire enough experience to attempt more ambitious parts.

Mme. Kaufmann's Pupil Wins Favor in Mansfield, Pa.

Una Haseltine, a pupil of Mme. Minna Kaufmann, the New York teacher of singing, is a new member of the faculty of the Pennsylvania State Normal Conservatory of Music at Mansfield, Pa. On Sept. 26 Miss Haseltine gave a song recital at the college, and the following criticism is taken from the Mansfield *Advertiser*: "Miss Haseltine has a wide range and pleasing quality. Her voice is flexible and under perfect control, and responded in the dainty pianissimos as well as in the heavy fortes. Her mastery of vocal technic was advantageously displayed in 'Ah Fors 'e Lui' from 'La Traviata,' and in the Schumann *lieder* she evidenced her splendid power of interpretation."

Institute of Musical Art Has Record Enrollment

The Institute of Musical Art opened its season in New York on Oct. 9. Dr. Frank Damrosch, director of the institute, announced an enrollment of more than 900 students, the largest student body enrolled in the twenty years since the institute was founded. The new building, adjoining the present one at 120 Claremont Avenue, will be ready for occupancy during the fall term and some of its studios will be in use by the middle of the month.

Leopold Kramer has been brought from Europe to join the staff of violin instructors; Carl Friedberg, pianist, will conduct the special artists' course; Margaret Dessoff, who came from Germany last season to establish the Madrigal Choir, will continue the work of that group, and George Meader of the Metropolitan will be an instructor in the vocal training department. The senior orchestra will be under the leadership of Willem Willeke, 'cellist.

Several new courses have been introduced into the teachers' department, conducted in affiliation with Teachers' College of Columbia University. The pedagogic and academic training will be given in the Teachers' College, while the technical and theoretical instruction in music will be provided at the institute.

The board of trustees of the institute consists of prominent supporters of music. Its officers are Paul D. Cravath, Felix M. Warburg, Felix E. Kahn, Paul M. Warburg and John L. Wilkie.

Arthur Lawrason's Teaching Season

Now located in his new studios in the Hotel Walton, Arthur Lawrason finds his time well taken by professional and amateur singers who have come from all parts of the country to study with him. Mr. Lawrason has always specialized in training singers for stage careers and his long experience in this field as well as the signal success which has been enjoyed by his artist-pupils, has brought to his studio many applicants for theatrical honors.

New Post for Charles F. Rogers

Charles F. Rogers, a pupil of Oscar Saenger, formerly of Greenville College, Greenville, Ill., has accepted an appointment as director of voice and choral directing at the University of Arizona in Tucson, Ariz.

The American Academy of Teachers of Singing formulates a definite Code of Ethics, to be used for the guidance of its members

AMONG the subjects under discussion during the meetings of the American Academy, the matter of ethics has naturally been one of vital importance. The members, in formulating such a code, have endeavored to treat the subject in such a way as to show the relationship—business as well as artistic—between the teacher and pupil. This code is the result of mature deliberation and will serve as a guide to the members of the Academy.

CODE OF ETHICS AND PRACTICE

Made and adopted by the American Academy of Teachers of Singing for their individual guidance.

Preamble

We, members of The American Academy of Teachers of Singing, citizens of the United States, dedicate this code of ethics to the advancement of vocal art.

We pledge ourselves in our professional activities to the vital principle underlying all enduring accomplishment: in defending our own rights never to be unmindful of the rights of others.

Code

ARTICLE 1: Members of the Academy, in accordance with Article 2 of the Constitution, agree to further: (1) the establishment of a code which will improve the ethical principles and practice of the profession; (2) the spreading of knowledge and culture, and (3) the promotion of cooperation and good fellowship.

ARTICLE 2: Members of the Academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisers, and gentlemen.

ARTICLE 3: The teacher of singing should possess both character and education.

ARTICLE 4: Any unprofessional, dishonest, or corrupt conduct on the part of teacher or pupil should be reported to the Academy.

ARTICLE 5: Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE 6: Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity

ARTICLE 7: A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed.

ARTICLE 8: Teachers should treat their pupils with consideration and patience, inculcating in them respect for their art.

ARTICLE 9: In voice trials the duty of the teacher is to diagnose the case impartially. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher. In all instances an honest opinion should be given the student.

ARTICLE 10: Punctuality is incumbent upon teacher and pupil. Pupils should be held responsible for the time originally reserved, except in rare emergency.

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Copies may be had on application to the Secretary, Mr. Walter L. Bogert, 25 Claremont Avenue, New York City

Reviews of the Latest Music

FOR PIANO

From B. F. Wood Music Co.

Apollo Album, Vol 7 (Wood Album Collection No. 18) Contains a half dozen descriptive pieces of the second grade of difficulty. The composers are Devaux, Peake, Risher, Thayer, A. J. Thompson and Scott.

Salon Album, Vol. 4 (Wood Album Collection, No. 20). A dozen exceedingly attractive numbers which will be found valuable for students in about the third grade. Among the numbers which catch the eye particularly are a *Song without Words,* by Charles Wakefield Cadman, *Souvenir,* by Jules Devaux and Norman Tellier's *Valse Caprice in A♭.*

Easy Marches, Vol. 1 (Wood Album Collection, No. 13). Eight spirited marches for beginners. They will appeal especially to the boy pupil with military instincts. The titles are *March of the Cavaliers,* Otto Barth; *The Little Lead Soldiers.* Ruth Vincent; *March of the Young Gallants,* John J. Thomas; *Marche Royale,* Stuart Scott; *The Young Warriors,* Julian Edwards; *The Village Band,* C. C. Crammond (a particularly clever device this); *March of the Shadows,* Otto Barth and *March of the Dwarfs,* Rudolph Eckhardt.

Huerter, Charles. *When Flowers Bloom.* For pupils in the second grade. It has a melody of much charm and will be found suitable for the studio recital.

Venino, A. F. *The Whilrwind.* When played at the speed indicated this number gives the effect suggested by the title. It is not difficult, so far as note mastery is concerned, and should be found desirable to promote finger facility and mental alertness.

From The Arthur P. Schmidt Co.

Krentzlin. R. *Woodland Fancies.* Five compositions, suited for pupils in the third grade who enjoy light, rapid finger work in conjunction with fluent melody and straightforward harmonic structure. *Murmur of Bees* will probably be picked as the favorite.

Flavell, Gerald. *The Farewell.* Pupils who incline toward sentimental music will take kindly to this number, suggestive of the parting of sad lovers in a moonlit garden. It is excellently constructed, calls for a good melody tone and the ability to handle chords smoothly. For students in the third grade.

Torjussen, Trygve. *Bergeronette, Eastern Dance, To a Child Asleep* and *Northern Festival.* Four additional numbers to the same composer's set of *Impressions.* Torjussen, thought by many to be the logical successor to Grieg among Norwegian composers, is essentially a melodist. His talent in this direction is most evident in the first and third and also in a portion of the *Eastern Dance* where a slow octave melody in the lower register is accompanied by a soft background of chords. The middle section of this number has an unusual effect due to the combination of short phrases of 3-4 and 2-4 time with strong accents. The most striking of the group is the *Northern Festival,* which has a true Grieg-like quality in its big rugged chords, gripping rhythms, and the introduction of a syncopated lyric melody. This is the only number of the four that makes too great demands for a third grade student.

Gresham, John. *Holiday Rambles.* A good teaching piece of the sugar-coated variety for the early third grade. It is melodious and instantly effective yet gives excellent work in staccato, portamento, accent and phrasing.

Hamer, George F. *Cock-A-Doodle-Doo, Sulky Sue* and *The Jingo Ring.* Three little piano pieces continuing this composer's set of Nursery Jingles under the general title of *Mother Goose Realm.* They are in both clefs, in simple rhythms and have pretty little melodies. Each number is two pages in length, but they are printed in large notes, well spaced, and have an unusually attractive cover bearing nursery figures in silhouette.

From The Virgil Piano School Co.

Virgil, Mrs. A. M. *The Piano Pedals.* A volume of some thirty-six pages, which tells, with significant musical illustrations, how, when and where to use the pedals. The illustrations are in the form of short practical exercises and melodies with explanatory text and the whole is suitable both for beginners and advanced players. It is well known that in the works of even the greatest composers there are many inaccuracies in pedal markings and the value of commanding an independent knowledge of pedal usage should suggest itself to every serious student. This volume is recommended particularly because of the authority with which it is compiled and because of its clarity of expression.

OCTAVO MUSIC

The large quantity of octavo music which has come to The Musician for review at this season, makes it impossible, on account of space limitations, to do more than to list them:

From Oliver Ditson Co.

Dixey, William V. *A pageant of the Resurrection.* For church, choir and school. Text largely scriptural with music from standard works and hymns.

Targett, Arthur B. *The Forest Dance.* Two-part Song for Schools.

Wolf, Hugo. *Tramping.* Choral Version by Victor Harris. A three-part song for women's voices.

Atherton, C. M. H. *Jugo-Slav Lullaby* (arrangement). Part song for men's voices with baritone solo.

Strauss, Richard. *Thou of My Heart the Diadem.* Choral version by Victor Harris, for three parts, women's voices.

McCollin, Frances. *What Care I?* Madrigal for eight-part chorus, mixed voices, to the text by George Wither. (Awarded the W. W. Kimball prize by the Chicago Madrigal Club).

Hadley, Arthur. *The Call of Duty.* Two-part marching song for boys. (Ditson School Octavo).

Strauss, Johann. *Greeting to Spring.* (The Blue Danube Waltz). Two-part song for schools, arranged by C. F. Manney.

Stebbins, W. Waring. *The Surging Sea.* Four-part song for schools.

Schrammel, Johann. *Away to the Woods.* Vocal march for boys' chorus, in two-parts, arranged by C. F. Manney.

Delbruck, Alfred. *Tender Ties.* Part song for men's voices, choral version by Clarence C. Robinson.

Schubert, Franz. *Morning Greeting.* Part song for men's voices, choral version by Clarence C. Robinson.

Hadley, Henry. *Music's Glory.* Chorus from the prize cantata, *In Music's Praise* (Op. 21), for mixed voices with organ or orchestra.

From Clayton F. Summy Co.

Rycoff, Lalla. *The Quarrelsome Glee Club.* Part song for male voices.

Seitz, Ina Rae. *The Rider.* Part song for mixed voices. Also published as a trio for male voices.

Lester, William. *American Rhapsody.* For chorus of mixed voices.

Calver, F. Leslie. *The Fountain.* Trio for female voices.

Spry, Walter. *Awake Thou that Sleepest.* Anthem for quartet or chorus.

From The Arthur P. Schmidt Co.

Branscombe, Gena. *A Wind from the Sea.* Trio for women's voices.

Di Nogero, Francisco. *My Love is a Muleteer.* For mixed voices, in four-parts.

Marsh, W. J. *Sunset.* For first and second sopranos and alto, first and second violins and piano.

Blum, Elias. *The Young May Moon.* For first and second sopranos and alto, with piano accompaniment.

Brian, Havergal. *Pack, Clouds, Away.* For first and second sopranos and alto, with piano accompaniment.

Grant-Schaefer, G. A. *The Old Family Clock.* For first and second sopranos and alto, with piano accompaniment.

Childe, C. S. *From Oberon in Fairyland.* For mixed voices, with piano accompaniment. *On the Sea.* For mixed voices, with piano accompaniment.

From Heidelberg Press

Forman, Mrs. R. R. *The Birth of the Messiah.* Text by Gertrude Knox Willis. Two-part cantata for Christmas.

Nevin, George B. *The Beggars.* Humorous song for men's voices.

Watson, M. (Adaptation by George B. Nevin). *O Jesus Thou Art Standing.* Alto or baritone solo, soprano and tenor duet and chorus.

Trotere, H. (Arrangement by George B. Nevin). *The Toreador.* Baritone solo and chorus for men's voices.

From H. W. Gray Co.

Anthems for Christmas and General Use. (1924) Containing Candlyn's *The Light of the World* (Christmas cantata); Mackinnon's *On a Winter's Night* (Anthem); Lester's *The Joyful Morn is Breaking* (Anthem); Lester's *O Little Town of Bethlehem* (Anthem); *In Bethlehem Manger Lowly* (Traditional, Anthem); Jenning's *The Good Shepard* (Anthem); Willan's *Hail Gladdening Light* (Anthem).

From G. Schirmer, Inc.

Pfeiffer, Agatha. *Tota Pulchra Es. O Maria.* Part song for three-part chorus of women's voices with piano accompaniment. (Liturgical Catholic Church music).

William, Homer Emerson. *Come Unto Me. Ye Weary.* Anthem for chorus of mixed voices with soprano solo.

Matthews, H. Alexander. *Father. Once More Within Thy Holy Place.* Anthem for chorus of mixed voices.

Huerter, Charles. *Lord, in Thy Presence Lead Us.* Hymn anthem, for four-part chorus of mixed voices with organ accompaniment. *There Is a Blessed Home.* Hymn anthem, for four-part chorus of mixed voices, with soprano or tenor solo and organ accompaniment.

FOR VIOLIN AND PIANO

From Carl Fischer, Inc.

Bloch, Ernest. *Baal Shem.* Three pictures of Chassidic Life. 1. *Vidui* (Contrition); 2. *Nigun* (Improvisation); 3. *Simchas Torah* (Rejoicing). The three parts are published separately. A suite of deep poetic beauty, which calls for the equipment of a matured concert artist. *Melodie.* An ingratiating melody, which lies within the technical command of the average violinist.

From Oliver Ditson Co.

Rissland, Karl. (Arrangement). *First Position Melodies.* For two violins and piano. All familiar tunes, simply scored.

Scholarships Awarded at Master Institute of United Arts

The scholarship trials in music, re cently held at the Master Institute of United Arts, resulted in the discovery of several unusual talents. In one family, Ralph, Norman and Arthur Hollander, students of six, seven and ten, who give indication of distinguished talent, were awarded respectively the Nicholas Roerich Scholarship in piano, the Louis L. Horch Scholarship in violin and the Maurice Lichtmann Scholarship in 'cello. Other scholarships were awarded to Henrietta Schmierer, Rose Ramer and Rebecca Kutel, in piano. Theory scholarships were awarded by Corona Mundi to Theresa Ferrentino, Martha Kleinert and Laura Binder. Jeanette Binder received the Esther J. Lichtmann Scholarship in piano. Marion Booth, a Toronto student of unusual vocal possibilities, received the J. Bertram Fox Scholarship. Irving Binder received the Corona Mundi Scholarship in violin.

The Walt Whitman Scholarship in sculpture, awarded for the first time this season, went to John Ely, a young sculptor from Seattle, Wash.

Anna Tomlinson School in Larger Quarters

So large was the enrollment for the fall season of the Anna Tomlinson School of Music in Berwyn, a suburb of Chicago, that it became necessary to add new studios to the suite occupied by this popular institution. Arrangements have been made for boarding accommodations for out-of-town students.

Mme. Rider-Kelsey in New Studio

Mme. Corinne Rider-Kelsey, the well known American soprano and teacher of singing, has taken new studio quarters at 110 East Fifty-seventh Street, New York.

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Brilliant Program for Teachers' National Meeting

THE program for the Music Teachers' National Association meeting, scheduled for St. Louis, Dec. 29, 30 and 31, is nearing completion, and certain important items are now ready for announcement, according to Mr. Leon R. Maxwell, president of the association.

Edgar Stillman Kelley, Oxford, Ohio, will present a paper on "What Is Thematic Development?" Edmund H. Wuerpel, director of the St. Louis School of Fine Arts, Washington University, one entitled "Some Analogies Between Color, Form and Sound"; Christian A. Ruckmick, professor of psychology, State University of Iowa, a paper on "Rhythm and Its Musical Implications"; Ernst C. Krohn, St. Louis, will have for his subject "The Development of the Symphony Orchestra in St. Louis"; L. R. Lewis, professor of music, Tufts College, Massachusetts, a paper on the novel yet promising theme, "Goodbutting and Well-Butting"; William Eben Schultz, Culver-Stockton College, Canton, Mo., author of a recent book on "The Beggar's Opera," a paper on "Music of the Beggar's Opera in Print (1728-1923)"; William Arms Fisher, Boston, Mass., whose contributions each year to the program are eagerly looked forward to, brings a paper on "Radiocasting and Music"; Prof. Max Meyer, of the department of psychology, University of Missouri, promises a most interesting exhibit in having a twenty-four tone harmonium present at the convention on which he will demonstrate illustrations to his paper, "Theory and Practice of Quarter-Tone Music"; Walter Goldstein, Newcomb College, New Orleans, will discuss the "Rhythmic Tricks of Chopin and Schumann"; H. D. LeBaron, Ohio Wesleyan University, the "Methods of Grading Applied Music"; and former Dean Albert A. Stanley, Ann Arbor, Mich., the "Experiences of a Professor-Emeritus in Europe." Dr. Abraham Z. Idelsohn, professor of Jewish Music, Hebrew Union College, Cincinnati, Ohio, will bring to the convention a paper on "The Distinguishing Elements in Jewish Folkmusic."

The piano and voice conferences are being arranged. The local committee, headed by Ernst C. Krohn of St. Louis, has already a splendid program of recitals and entertainments.

The following State Associations have shown decided interest and will be represented at the national convention: Alabama, Louisana, Connecticut, Missouri, Texas, Wisconsin, Vermont, South Carolina, Kansas, Virginia, Colorado and California.

What Every Piano Teacher Should Know About School Credits for Outside Music Study

THE importance of the cultural value of music is so widely recognized by America's leading educators that there is a widespread movement to accept the work done by piano pupils, with outside teachers, as an equivalent to one of the school academic subjects. To gain full advantage of this opportunity it is important that the teacher be able to demonstrate to the school authorities a comprehensive, logical course of study employed in the training of her pupils. The information necessary to the preparation of such material is contained in our new

Extension Department Bulletin E16, entitled:

A Comprehensive Syllabus, Outlining Requirements for a Course in Piano Playing, as a Basis for School Credit for Music Study.

One copy of this syllabus will be sent free to applicants who enclose 5c in postage stamps.

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SCHOOL MUSIC

What a Discriminating Superintendent Would Expect of a Candidate for the Position of Music Supervisor—Only Optimists Are Wanted—Must Be a Many-Sided Person

By EDWARD B. BIRGE

EDITOR'S NOTE: *Our correspondents, desiring information on school music, may address their inquiries to Edward Bailey Birge, Public School Music Department, Indiana University, Bloomington, Ind. If a personal reply is required, always enclose a self-addressed, stamped envelope. Otherwise questions will be answered in one of Mr. Birge's future articles.*

IN two previous articles the writer has attempted to show the attractiveness of school music supervision as a profession from the viewpoint of opportunity for all-round musicianship and influence upon musical culture. The present article will deal with some of the qualifications necessary for the person who is seriously considering school music as a life work. Our point of view will be largely that of a school superintendent who is looking for a well trained person to take charge of the music in his schools.

A young man or woman entering this profession needs first of all good health. This is true, of course, of all professions, but it is especially true of school music, because the work makes constant demands upon a store of mental and physical vitality for which a "sound mind in a sound body" is an absolute necessity.

Equally important is a cheerful disposition. This will not only help the supervisor overcome obstacles and solve vexatious problems as they arise, but will make people glad to be associated with him. No pessimist should enter this field. The wonderful progress of school music has all been accomplished through healthy optimism.

The supervisor must cultivate a sense of humor; he must be able to smile easily and enjoy a joke even upon himself. He must be companionable with children and adults and enjoy being with them and learning their point of view; in other words, must be able to get along with people, since he must secure his results through others.

He should by all means have good business habits, such as punctuality in keeping appointments, and should have a high standard of personal conduct. He should be personally presentable both in dress and manners. Carlessness in dress, manners or business relations is a serious handicap to an otherwise well qualified person.

Passing to purely musical qualifications, the supervisor must be able to sing agreeably. This does not mean that he need be a concert singer, but he should have studied singing and voice production, and be able to show the children how to sing. He should understand the child voice, with all its limitations and possibilities from the kindergarten through all the varying conditions of the changing period. He should have a true musical ear, and should be able not only to read music rapidly but to interpret it musically. He should be able to write down the notation of any simple music which he hears and the ability to use the common idioms of music in original melodies. He should be well grounded in musical theory and harmony, to the extent at least of knowing the analysis of ordinary music, including an understanding of the relation of counterpoint to harmony.

* * *

NO supervisor should lack enough pianistic ability to accompany songs and choruses, or to play for folk dancing, singing games and marching. But beyond this he must have a working knowledge of the instruments of the orchestra, because he will inevitably have to organize orchestras in the high schools and in the grades, as well as conduct rehearsals and concert performances. He must know something of orchestral routine, the range and character of the instruments and their tonal effects in combination. Especially must he know the transposing instruments, such as clarinets, cornets and horns, and the various C clefs used by viola, 'cello and trombone. He must be able to read intelligently a conductor's score.

A talent for conducting is indispensable for a school music director. He must be able to lead any and every kind of music ensemble, large or small, and to show the grade teachers how to lead their classes in singing.

That the supervisor of music must be as broadly educated as the other supervisors and teachers of a school system goes without saying. This does not mean that he must know all that they know, for every teacher is in a sense a specialist, but he should have the general education common to all teachers, especially in the fields of history and literature. Moreover, in his social contacts with men and women of refinement and education his conversation should show the effects of wide reading.

* * *

THE supervisor must be a student of education, knowing something of its special history as well as of the great educational leaders of the past and their influence upon the world. He must be well grounded in the methods of teaching music; especially must he know how little children learn, and he must study the general principles underlying all teaching. Hence he must be a student of psychology and pedagogy.

The school music specialist should believe in the importance of his work, and should be able to see it in relation to the life of his city, beginning with the family and extending outward to the church and Sunday School, the private music teacher, public concerts and civic musical enterprises. He should know the musical interests of his city, the music clubs, singing societies and orchestras, as well as the private teachers and conservatories, not with any idea of entering into their activities except sympathetically, but in order to be well informed and because of their bearing upon his own work.

It is too much to expect of even the most ambitious beginner that he will realize fully what music may mean in developing children's lives and through this development its effect upon musical progress. The full realization comes only gradually as he grows with his work. But within him must be something of the love of children which was in Lowell Mason, something of the practical idealism which was in Theodore Thomas, and of the prophet and seer which school music has felt in William L. Tomlins. It was vision and initiative which made one supervisor the first to have credit given for music study outside of school, which made another organize the first school orchestra, and another give the first lesson in music appreciation. It is these two qualities which have made one supervisor of music after another catch a glimpse of new possibilities which one by one have been tried out, and have become part of the curriculum of school music activities of today.

Here Are the Essential Qualifications of a Good Supervisor of Music—How Many of Them Belong to You?

1st. Personal qualities—bodily health, sterling character, happy disposition, tact, vision, imagination, initiative and sense of leadership.

2nd. Musicianship—an alert and dependable ear, a rapid comprehension of printed music, understanding of the voice, thorough knowledge of musical theory, fair pianistic ability, a knowledge of the orchestra, of music history and literature, and ability as a conductor.

3rd.—A broad, general education, including history, biography, language and literature.

4th.—Training in education, including a knowledge of psychology, history, and principles of education and the ability to teach.

New Encyclopedia for Players in Motion Picture Theaters

To the constantly increasing number of musicians and teachers who are giving some of their time to playing the piano or organ in motion picture theaters, the announcement of the publication of Rapee's Encyclopedia of Music for the Pictures will be of interest. Belwin, Inc., of which William Winkler is president, are publishing this important work, which lists more than 8000 musical compositions, classifying them accordng to the particular kind of dramatic situation for which they are suitable. It is said that the encyclopedia required three years of research for its preparation. It contains 400 classifications, such as "fire music," "fight music," "love themes," "storm music," etc.

* * *

Mme. Matzenauer Entertains in LaForge's Studio

Mme. Margaret Matzenauer entertained about twenty of her friends with a delightful program of songs in the LaForge-Berúmen Studios on Oct. 3. Both Frank LaForge and Ernesto Berúmen contributed solos and Mr. LaForge played the accompaniments for Mme. Matzenauer. The program consisted of songs of Bach, Brahms, Rachmaninoff, Debussy and LaForge.

* * *

New Music Teachers at Kansas University

Dean Swarthout of the School of Fine Arts, Kansas University, announces the following appointments to the faculty for the ensuing year: H. C. Taylor of Tulsa, Okla., as professor of piano; professor of violin, Karl Andrist of Minneapolis, Minn., and as assistant professor in voice, Minna Dorn of Cincinnati, Ohio.

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Regarding the Music in This Month's Issue

Album Leaf, by Ceasar Cui.

One of the best composers of pleasing salon pieces is this well schooled writer of the Russian school, and it is in the excellent craftsmanship with which he develops his themes that he is able to lift them far above the level upon which they would stand if judged solely on the basis of their content alone. This number made out of almost nothing at all is altogether admirable in the manner in which its nothingness is made consistent. The theme is but a mere fragment yet it moves with a broad sweep and a long line which is anything but fragmentary. As an exercise in legato double notes and chords in the right hand with persistent syncopation on a single note in the left, it is of decided value as a teaching piece and yet without any waste of effort for mere efforts sake, for it means an acceptable addition to the permanent repertoire of the young player.

Souvenir, by Drdla.

Subjective listeners to the radio and phonograph are perpetually asking for the "Souvenir" without its ever having occurred to them that they are asking a pianist for something which has long been the particular and exclusive property of the violinist, and which they no doubt have heard as a violin piece—although the piece itself has registered more indelibly than the violin. In which case it is easier to play it than to explain why one can't play it—that is, by means of this very excellent transcription. Not every violin piece will stand transplanting into the piano literature, and while this one still retains its violin idiom, which every violinist will recognize and only a violinist, yet it is so well done that few will be observant enough to remark upon the skill exercised in the doing. As an interesting study in left hand figuration it is worth the attention of teachers who usually frown upon such "arrangements."

Heroic Theme, from Violin Sonata, by Brahms.

There are some potent texts hidden away in philosophical musical works which most musicians unfortunately escape. The chamber music literature is rich in such, and it would be worth while having them appropriated by the jazz-mechanics rather than that they should never be made the property of the masses. Here is a mere fragment, but every piano player who has not played it in the original should drink deeply of this extracted essence.

Song of India, by Rimsky-Korsakoff.

All that has been said of the Souvenir is more or less true of this excerpt from an operatic work by another of the Russian group, with more marked impressionistic leanings and less clever workmanship. It has been appropriated by the violinists long since, and now is demanded by the pianists, hence this added effort to carry over its elusive atmosphere and its Oriental wail into something within the possibilities of a keyboard instrument.

Danse Orientale, by Lubomirsky.

Still more oriental is this short bit of descriptive writing which has become so familiar to all of the frequenters of the movies as to warrant making it available as a piece for recreational use.

Simplicity, by Gabriel-Marie.

To write a "best seller" is not always advantageous from the composer's standpoint for it tends to classify one too strongly and reflect unfavorably on their other works. The composer of "La Cinquaintaine" seems to have suffered thus, for few of his other works have become familiar although many, such as this one, are decidedly attractive. It is a simple piece of melodic writing, not so infectious in its rhythmic qualities, but nevertheless, useful in the extreme for teaching purposes. The violin part is well within the reach of young players and the accompaniment is below the average as to difficulty.

Marie at the Lattice, by Robert Franz.

Not too much sung in these days, this song is, nevertheless, classed by authorities as one of the world's masterpieces. The search for modernity has caused a passing neglect for these frank and lucid gems as if they were "old fashioned," but Franz songs will never become relegated to realm of bygone favorites. Singers may make programs of "novelties," but after these have been forgotten singers will still cherish songs such as this which are ever new. Teachers will find in its smooth cadences that which makes ever for *bel canto.*

Pastorale, by J. Rheinberger.

The organ sonatas which fell from the facile pen of that gentleman of the old school are not exactly indispensable in the modern organ répertoire, chiefly because the clarity of their writing is not exactly easy of performance and hence are more or less classed as "ungrateful." This Pastorale is, however, one of the movements which deserves and receives special consideration as an individual work in an independent setting. In this version is a bit abridged in order to eliminate the passages by which it was related to the other movements of the sonata form. It is not pretentious, but it has strong melodic charm and adapts itself to the orchestral coloring of which the modern organ is capable. Its general usefulness recommends it to organists, who are not acquainted with it in its original form.

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By HARRIETTE BROWER

WHEN a young artist has given ten recitals of her own in Aeolian Hall, New York, in the short period of three years, and each one with success, it behooves music lovers to consider who it is who holds such a record. When we know that the programs played in those ten recitals of piano music covered a wide range of styles, from classic to ultra modern, we realize that this pianist must have wedded her natural musical gifts with the talent for hard work, in order to have accomplished so much in such a comparatively short time.

Katherine Bacon, Gifted English Pianist, Now a Resident of America

Katherine Bacon, the young English pianist referred to, was chatting in my studio one afternoon, and was led to tell something of her story.

"I must have been extremely fond of music from babyhood. because an old friend of our family gave me a few lessons when I was about four. Then, somewhat later, I had lessons from a lady teacher, but think I could not have learned very much from her, for she was not very strict. In fact she would allow me to take whatever fingering I chose, and the only discipline I had was playing a few scales. I had learned to read music quite quickly, for a small child, so devoured everything I could pick up in the way of a tune or pieces. When I found one that pleased my fancy, I would take it to my teacher, saying I wanted to learn that instead of the music which had been given me to study.

"When I was nine I began to study more seriously—this time with one of the best organists of our home town—Chesterfield. This man, though not really a pianist, was a good musician, and I learned much from him about music, and was with him over two years.

"Then, one day, Arthur Newstead, pianist and teacher of London, came to Chesterfield to give a recital and I was taken to hear him. After the recital I met the artist and was asked to play for him. It was an exciting event for a small child to walk out on the platform he had just left and play on the very same piano he had used but a few moments before. I was but a mite of a girl, small for my age; but he was very kind and said I had talent.

"Then came a time when it was decided I should advance and broaden my studies. Arthur Newstead was now consulted. He said he would teach me if I could come to London for my lessons. This I did, making the round trip of three hundred miles from Chesterfield to London twice a week for four years. Naturally, I studied very hard, and feel I owe everything to my teacher—now my husband — who practically made a pianist of me. I often feel so grateful for the advantage of having been trained by one teacher, instead of running around to this one and that. To me it does not seem a good plan for the student frequently to change teachers; for the teacher it is also detrimental, as he has not the time to prove what he can do for the pupil.

"My teacher was anxious to become professionally acquainted with America and accepted an appointment at the Peabody Conservatory in Baltimore. I followed shortly after and continued my studies with him. Two years later we were married. For the last four or five years New York has been our home.

"In regard to playing in public, I have always done considerable of it. Even in my home town as a child, I used to play at concerts and give recitals. In Baltimore, while living there, I gave a series of recitals each year. At one of these series I gave the last five Sonatas of Beethoven, one on each program. Yes, I have studied through much piano literature.

"How do I memorize? Very easily and quickly; it seems to come naturally to me. One thing that helps greatly is that I read at sight so quickly. In taking up a new piece, I first play it through to get something of its plan and meaning before beginning to study it. I can often commit to memory a long and difficult work in a week or less."

What Our Creative Artists Ask of America

THE United States is still referred to as young. Cynical critics, foreign ones especially, say we have no art. Some even deride our literature. A London critic not long ago expressed serious doubts that *any* American could write a good play. If that is true, then it is certainly not due to lack of effort. If we ever *are* to have a sound native art we must recognize that effort—we must give it fair play, an equal chance with trade. Our artists—to call them so for the sake of brevity—are too much imbued with the American spirit of independence to ask for patronage. They do not ask a government that squanders millions whenever a politician can jam through an appropriation,—they do not ask that government to pension artists; they do not ask for a Prix de Rome, or for any sort of benevolent paternalism. They merely ask that the rights given them by the government through copyright be not rescinded for the benefit of a combination of rich and powerful corporations. They merely ask that many poor men be not robbed for the further enrichment of a few wealthy men.—*Harry B. Smith in The American Mercury.*

Three Hinshaw Companies Tour with Opera in English

William Wade Hinshaw has opened his season by sending out three companies singing opera in English, with a répertoire including four Mozart works, "The Marriage of Figaro," "Cosi fan tutte," "The Impresario" and "Bastien and Bastienne"; Donizetti's "Don Pasquale" and Pergolesi's "The Maid Mistress." Among the singers being heard in these operas are Irene Williams, American soprano; Editha Fleischer, soprano; Celia Turrill, mezzo-soprano from Covent Garden, and Pavel Ludikar, baritone.

International Music Congress Held

Representatives of musical groups and organizations from all the countries of Europe met recently in Vienna for the first International Music Congress, sponsored by C. M. Haslbrunner, chairman of the Austrian Musicians Association, and Dr. David Back, musical advisor to the city of Vienna. The technical conditions of public performances were discussed, as well as the construction of concert halls and their acoustics. A protest was registered against the concealing of the orchestra at Bayreuth and recommendations for improving conditions for musicians were made.

American Operatic Première for Federation Biennial

The American première of the opera "Echo," by Frank Patterson, has been scheduled for next June 8 in Portland, Ore., as part of the program of the National Federation of Music Clubs, according to an announcement by Bessie Bartlett Frankel, chairman of the program committee. The biennial convention of the federation will open in Portland on June 6.

Death of Karl Burrian

Karl Burrian, operatic tenor, died in Prague on Sept. 26 in his fifty-ninth year. In Dresden he created the rôle of *Herod* in the world première of Strauss's "Salome" on Dec. 9, 1905, which he also sang in the historic American première at the Metropolitan on Jan. 22, 1907. He was a member of the Metropolitan from 1907 to 1912, and from 1911, of the Vienna Royal Opera, besides singing frequently at Covent Garden. During his stay at the Metropolitan he was heard chiefly in Wagnerian rôles.

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New Building for Colorado College Conservatory of Music

With the opening of Colorado State Teachers' College at Greeley, Colo., for the collegiate year 1924-25, the Conservatory of Music of that institution, Prof. James DeForest Cline, director, moved into a magnificent home of its own—a veritable Temple of Music—located in the very heart of the beautiful campus. The new quarters provide not only accommodations for regular work and private students, but the Greeley Philharmonic, which is made up of a selected group of musicians from city and college circles, will find room and accommodations in the large recital room on the top floor of the new conservatory. This room will accommodate 150 pieces. This means, too, accommodations for chorus work.

Professor Cline opened his new building with the purchase of additional instruments, including twelve pianos, and sufficient instruments for a complete orchestra and a band. There are seventeen rooms in the new building, affording ample rooms for studio and private practice.

The new year opened with a greatly increased enrollment in the music department, and a faculty of eight persons, covering piano, organ, voice, violin, 'cello, and all the band and orchestra instruments.

Helping to Convert Staten Island to Music's Cause

Mary Wildermann, the energetic piano teacher of Staten Island, is concerning herself, apparently, with a campaign to convert that section of the Empire State to the cause of music. Through the Beethoven Club, of which she is president and founder, residents of Staten Island are improving themselves in musical knowledge and culture, and the power of good music is being felt in the hospitals, asylums and other public institutions. Miss Wildermann is proud of the fact that she has introduced music into the newspapers of Staten Island and that local activities in studios and concert halls are being reported intelligently. Only a few years ago the newspapers gave no space whatever to such affairs.

Octavia Hudson's Educational Materials Demonstrated

The unique value of Octavia Hudson's educational materials is attested by more than two hundred and fifty teachers of piano, violin and public school music who attended the daily demonstration classes conducted by Miss Hudson and a class of children under the auspices of the Department of School and Theoretical Music of the Summer Schools at Chautauqua, N. Y., this summer. During the six weeks' session Miss Hudson demonstrated in a practical manner the inestimable value of a thorough foundation course of musical instruction as outlined in detail in the Home Normal Course of which she is author. The work was received with the greatest enthusiasm by everyone who attended the demonstration.

Artist Concert Series by Pittsburgh Musical Institute

The directors of the Pittsburgh Musical Institute announce a series of concerts by visiting artists to be given at Carnegie Music Hall, in Pittsburgh, under the direct auspices of the school. The first program was scheduled for Oct. 21, to be given by Rudolph Ganz, pianist. Louis Graveure, baritone, will appear on Jan. 14 and the Letz Quartet gives a concert on Feb. 27.

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Sugar-coating the Harmony Pill

Emily Grace Kay Evolves System that Covers Two Years of Plodding in Twenty Lessons—How She Converted an Old Friend

BY FLORENCE VAN KIRK

"You can't teach an old dog new tricks."—Pessimist.

"Never too old to learn."—Optimist.

VERY much against a strong material inclination on our part to accept the former dogma we were born to move under the latter rule, for with the disposition of optimist goes an abnormal inquisitiveness (might just as well give it the real name). The optimist is constantly plunging headlong into something unexplored without the proper amount of preparation.

One recent warm day we chanced to meet a very old friend from the West, Emily Grace Kay. The first greeting was buried in an avalanche of questions. When last we met, Miss Kay was a very successful and enthusiastic teacher of a class of advanced piano pupils and while the individual success of each student was apparent we will own that, loyal as we were to Miss Kay, we attributed much of her achievement to her own wonderful opportunities with that master of masters, Ferruccio Busoni, who seemed not only to turn out artists in technic but to develop every side of the nature of his pupils and made of them understanding humans.

When Miss Kay said, "I've given up teaching piano," we almost deluged her with the number of incoherent questions that tumbled forth, but having all the poise we lack, she intuitively answered all of them at once.

"I'm teaching harmony, a simplified harmony and it guarantees a complete comprehension of chords, a short road to composition and a complete understanding of the principles of harmony and their application in twenty lessons!" (The exclamation is our breath coming back as we gasped, "No?")

"Yes, indeed, what you or I or any other student used to plod along two years to attain is now condensed into twenty weeks, for unless there is some exceptional need, one lesson a week is enough, and it is for the pianist, violinist, organist and singer. You know how many persons with music in their souls whistle or hum some teasing tune flitting through their heads. With this course they can write them. It also applies itself as first aid to memorizing easily and transposing and it is all given to you so you can carry it with you all the time, there are no text books and it can only be learned by the act of doing."

"But cannot you teach at the same time?"

"That is the way I started, but I found so many advanced piano students knew so little harmony that often the time they were spending with me for piano was taken up explaining some harmony problem they should have known and I knew it could not go on always. Nor could I blame them for not wanting to study harmony from text books as I had.

"From experience and my own study with various exponents I evolved these twenty lessons and used them in class work along with my piano teaching, but I gradually became more interested in the progress of the harmony and I have now given up all other teaching. When I tell you I've had 1200 pupils in the last six years and they all use it you'll understand when I say, 'It Works.'"

Now here is where that optimist philosophy comes in for, in the days of our youth we used to slip under dark clouds when harmony was announced. It seemed as if we had absorbed only one-fourth fact and then relied on an agile memory for the other three-fourths. Right here our dominant chord "Curiosity" was struck and we clamored for knowledge. Miss Kay accordingly arranged a private lesson and that first demonstration actually convinced us that we still have powers to learn, especially when we found that harmony was not deadly dull but a living, applicable tool. Our old hatred of musical mathematics was gone. We heard something and our eyes and our fingers proved it. Miss Kay tells us it is even more interesting in classes because pupils studying piano, organ, violin and voice all have different angles and working together they help each other asking questions which sometimes they answer themselves.

An hour slipped by so quickly we never kept count of the questions we asked, but although many seemed idiotic the teacher's hands on the keys gave the answer to our ears. In music as in manufacturing, shorter and more efficient roads were bound to be discovered and we have strolled down many such. But to all students of music we can wish no better luck than to meet Miss Kay.

"This short road to understanding of a difficult subject is in line with other modern education; all barbed wire entanglements are cut away and a fine, clear structure is erected all in your head, ready for any demands. A real, workable knowledge and a simple and direct adjustment to the great art of music will come through this course."

The following outline of the course does not represent consecutive lessons, but is a cheering sight to the future student of harmony as providing the material which can be mastered so easily and without recourse to old-fashioned, cryptic text books:

(a) By the use of a simple aid, playing and singing the major triads (3) in every key.

(b) From these to deduce the minor triads (3) and play and sing each one in every key.

(c) The ability to distinguish each of these triads by ear.

(d) The ability to write these six triads in every key.

(e) The ability to sing, play, distinguish and write the dominant seventh chords (4) and their common resolutions, in every key.*

(f) To play, in every key, a familiar melody harmonized with above chords. (Dictation, i.e., played on piano.)

(g) To make a song-melody and accompaniment—from a simple poem.

(h) To play a familiar melody by ear and accompany with the chords one has oftenest heard with that melody.

(i) To take down an unfamiliar melody that is played or sung. (This includes correct length of tones, also, and beginning on the correct beat.)

(j) The ability to improvise a left hand part to an unfamiliar melody on the printed page.

(k) Diminished seventh chords—as far as sound is concerned there is but one.

(l) Modulation to all keys, according to simple principles.

(m) Secondary seventh chords—(4)—with their conventional resolutions. (These are far more subtle than dominant seventh chords.)

(n) Constant, original work—songs; violin, piano and organ pieces.

(o) Suspensions; appoggiatura; acciaccatura; passing and changing tones and chords; chromatically altered chords. (These latter are somewhat limited in scope, since the chromatic alteration frequently, but changes the sound to that of another well-known chord.)

(p) Playing familiar melodies with four-part harmony, with ability to sing each part in succession.

(q) Transposing simple four-part songs and accompaniments into every key.

(r) Original four-part songs and religious pieces, with and without accompaniment.

*The diminished triad sounds like part of the dominant seventh chord and is treated at the same time.

How Clifford Worcester Developed Piano Classes in Greater New York

THE young piano teacher who sits quietly at home and spends most of his time waiting for prospective students to come to his door is likely to do a lot of waiting before he finds his time well employed.

Clifford Worcester

Every teacher, probably, has an individual method by which he increases his list of students. And every teacher is interested in the methods employed by others to accomplish this most desirable result.

Clifford Worcester, whose principal studio is in Steinway Hall, New York, does not belong to the stay-at-home-and-wait class of teachers. Several years ago he decided that the right way to build up a strong list of pupils was to go out and get them. The result of his efforts is that he now teaches seven or eight large classes of piano pupils in as many sections of Greater New York, besides having developed a large clientele of private pupils at his New York and Brooklyn studios.

Mr. Worcester is a qualified teacher of the Progressive Series of Piano Lessons, and in connection with his studies in the normal sessions conducted by the Art Publication Society he became impressed with the value of teaching by the class method. Accordingly he made a personal campaign in various sections of Brooklyn, visited parents of these neighborhoods and soon convinced many of them that their children could make better progress in piano study in joining with other children of the neighborhood in weekly classes which he purposed conducting. In each section he arranged with one of the parents to turn over a studio room for these lessons, and at the appointed hour the classes have met in these centers. In nearly every case pupils took advantage of his periodical visits to their locality to reinforce their class work with private instruction, and the results of the combined work have been so successful that Mr. Worcester will require the services of several assistant teachers in the near future.

As pupils show pronounced advancement in their work in these sectional classes they are given an opportunity to enroll in the advanced classes conducted at Mr. Worcester's Steinway Hall studio. Here he has arranged with the well known pedagog, Gustave L. Becker, to give a course in practical and theoretical harmony.

"I have found that with beginners the best progress is made by concentrating largely on exercises to develop a rhythmic sense," said Mr. Worcester the other day. "We clap and stamp rhythms and make body motions in order to get a feeling consciousness of the work at hand. In the beginning I teach the children to hear definitely the intervals of the scale, and when this has been mastered fairly well I teach them to hear little tunes all over the keyboard. After this I teach the hearing of two voices simultaneously."

Activities at the Anna Tomlinson School of Music

The Anna Tomlinson School of Music, located in Berwyn, Ill., has opened a dramatic art and dancing department under the direction of Elfrieda Ethel Brockelman. Two young men students of the Anna Tomlinson School of Music, Arthur Weick of the violin department and Raymond Anders, artist pupil of Anna Tomlinson Boyd, furnished a delightful musical program recently for the Woman's Club of Brookfield, Ill.

Mr. Shea Teaches at Brooklyn School

George E. Shea, the well-known teacher of singing, a member of the American Academy of Singing Teachers, has joined the faculty of the Master School of Music in Brooklyn, N. Y.

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Activities at the Braun School of Music

Reports of recent activities at the Braun School of Music in Pottsville, Pa., indicate that the executives of that well-established institution are kept busy planning and conducting concerts, recitals and exercises of various kinds outside the regular school schedule. The thirteenth annual graduating exercises occurred on Sept. 17, when the following students were presented by Director John Braun for graduation: Kathryn Confer, Carda Elliott, Helen Foley, Ethel Maguire, Betty Short and George Barth. Twenty-four students were awarded certificates of proficiency in the elementary grade of the Progressive Series of Piano Lessons, ten in the intermediate grade and two in the advanced grade. On Oct. 1 the school gave a miscellaneous program at the High School Auditorium to mark the opening of its Shenandoah branch.

Music of the Motion Picture Theaters

New Yorkers and visitors to New York who take advantage of the excellent musical programs offered at the leading motion picture theaters, have been fortunate during the past few weeks because of the variety and interesting content of the programs at the Rivoli, Rialto and Capitol Theaters. One of the outstanding offerings of the Capitol Theater Orchestra, under the direction of David Mendoza and Graham Harris, has been the introduction and march from Rimsky-Korsakoff's "Le Coq d'Or," played with striking dynamic effects and with a finish of execution quite up to the standard of our leading symphonic orchestras. The vocal solo and ensemble numbers at this popular theater have included a variety of items finely presented. William Robyn's singing of Bruch's "Kol Nidrei," remains in the memory as one of the best of these artistic offerings.

Director Hugo Riesenfeld has maintained the high standard characteristic of the Rivoli and Rialto theaters. The playing of Smetana's symphonic poem "Vysehrad," Sibelius's "Finlandia," the "March Slav" of Tschaikowsky, and Liszt's Fourth Hungarian Rhapsody brought forth widespread appreciation. Henry Souvaine's recording of Tschaikowsky's Piano Concerto in B Flat Minor, given by the Ampico with the orchestral accompaniment was one of the month's high lights at the Rivoli.

Miss Robinson Duff's Method of Stage Technique Endorsed

Frances Robinson Duff, who specializes in stage technique for singers and actors, and whose pupils have included such celebrities as Mary Garden, Mary McCormic, Ina Claire, Ruth Chatterton and others, is much in demand this season. A recent controversy in the daily press of New York, occasioned by an interview given by William Courtleigh, in which he endorsed the method used by Miss Robinson-Duff in her work, has focussed the attention of the public on the necessity of a thorough training in the technique of the stage and concert platform, for professional artists.

After a successful summer session in the Edgewood Vacation Music School in Great Barrington, Mass., Wilfried Klamroth, teacher of singing, has reopened his studio in New York. Mr. Klamroth has received word that one of his pupils, Ruano Bogislav, is achieving success abroad in her programs of folk songs.

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Self Examination For The Piano Student

Helpful Suggestions for Those Who Would Overcome Certain Pianistic Ills that Result from Too Much Concentration On their One Avenue of Expression

By ARTHUR OLAF ANDERSEN

DOES the average piano student ever stop long enough in his work to glance over his own trend of thought, examine it, analyze it, weigh it and, ultimately, attempt to better it? What does staleness imply? What does lack of brilliance imply? What does very apparent and effortful technic imply? What does hit or miss interpretation imply?

Piano students are very apt to concentrate alone upon their one line of expression. They do not feel interested in, or manifest any joy over, other lines of musical endeavor. They are inclined to be narrow in this respect. If they could only realize how very important it is for them to listen to good singing, good violin playing, good orchestral performances and apply what they hear to their instrument they would never have all the ailments above mentioned.

* * *

THE piano, in itself, does not have a beautiful singing tone. This must be brought out by the performer through every artifice in his power; not only pedal-touch and finger-touch, but through supplication, coaxing and all manners of endearing endeavors. Tone is the greatest asset of the pianist. He should study it in the human voice, for that approximates perfection of beauty of tone nearer than any other medium of musical expression. He should listen to violin playing in order to hear straight, consecutive melody delineation. He needs this in order to compare the good phrasing of a singing quality with that of his own instrument. The violin, next to the human voice, is the most perfect melody carrying power. One should make it a point to attend recitals by the renowned artists and carefully listen to phrasing, clarity, rhythmic differentiation, all merging into a complete and satisfying interpretation.

"Glance Into Yourself Every So Often and See if You Are Dividing Your Attention Equally Between Your Fingers and Your Intelligence. If You Find You Are Not Doing So, Stroll Around to a Few Vocal, Violin or Orchestra Concerts and Get a New Lease of Life"

* * *

WHAT about technic? That is submerged in the apparently effortless dexterity of the performer. Technic demands hard work, but it must be applied not alone as technic but in conjunction with forceful interpretation. When it is not so combined, then staleness and all the attendant ills of the pianist accumulate to discourage him.

Listening to orchestral compositions should teach him a great deal about mass coloring of harmonies, inner voice leadings, attacks, cadences and balance. He will be surprised how much he can glean from thoughtful, comparative listening! Listen to the 'cello. Doesn't the student frequently have to imitate just such a voicing? Listen to the muffled timpani almost drowned out by the rest of the orchestral tutti. Doesn't the pianist often have just such purposely semi-concealed rhythmic articulation to imitate? Then the naked tone of the oboe, the screech of the piccolo, the suavity of the horns, the pizzicato of the double basses—each teaches an applicable something that is well worth his while striving for.

It is not intended that he should attempt to transform his piano into a full orchestra. Far be it from anyone to suggest such a thing, as that would react in such a way as to spoil the purpose of his careful listening. What he should actually derive from attention to all these details of orchestral music is clarity of melodic line throughout all the voices of his piano, shading or balance of harmonic colors, individuality of rhythms, variation in tonal utterances, all conjoining to create better and, at the same time, more beautiful pianism.

Glance into yourself every so often and see if you are dividing your attention equally between your fingers and your intelligence, and if you find you are not doing so, stroll around to a few vocal, violin or orchestra concerts and get a new lease on life.

Harold Samuel a Bach Specialist

Noted English Pianist, During Short Visit to United States, Tells About His Work—Began as an Accompanist

By HARRIETTE BROWER

"I AM immensely interested in Harold Samuel and believe he is bound to make a success wherever he is heard. He started his career as an accompanist and proved to be first rate. He accompanied me many times and I came to know him well. Knowing his fondness for Bach's music, and having heard him play many of these compositions, I suggested one day that he should give up accompanying and present himself to the public as a pianist and especially as a Bach player. He demurred at first, but I kept at him until he gave a Bach program, which proved to be a unique success. He can now announce a week of Bach recitals in London, giving one each day, and be sure of crowded halls. All of which proves that my estimate of his powers was correct." So spoke his fellow artist and friend, Fraser Gange, the distinguished Scotch baritone.

Mr. Samuel paid a flying visit to the United States in the early fall, making his début at the Berkshire Festival in September, and subsequently playing a couple of recitals in New York and Boston. In a conversation in Pittsfield, during Festival days, the pianist said:

"The first thing people usually say to me is: 'So you play everything of Bach.' While I am familiar with most of Bach's music, I cannot say I ever have learned it all. Who could? Of the Forty-eight Preludes and Fugues of the Well Tempered Clavichord, perhaps I have half that number at my finger ends. I may have an even greater number of works by Beethoven and Schumann in memory, but people associate me with Bach's music and call for that.

"My early piano studies were made with Edward Dannreuther. In America he may be known principally by his writings on music, but he was really a fine musician, pianist, teacher and lecturer. He had studied under Richter and Moscheles in Leipsic. As a pianist he introduced Chopin's F minor Concerto to London, also Liszt's two Concertos, the Grieg in A minor and the Tschaikowsky in B flat minor. He was a teacher of high aims and solid attainments, and believed in thorough technical foundation. I was trained in Czerny, Tausig, Clementi, and even old Plaidy came in for a share of attention. In my own teaching I do not use Plaidy, Hanon or Pischna, but do use much Czerny, such as Op. 299, 740, and a few others. Scales we cannot do without, either, nor other forms of pure technic. One must have even, exact finger articulation in order to play clearly and effectively. Such things must be well studied by the pupil. Sometimes we try to sugar coat the pill by giving a piece containing the

(Continued on next page)

Academic Training for Musicians a Vital Need

Greater Mental Development Will Make the Path to Success Smoother For those Who Seek Real Achievement — Art as an Investment

By LOUIS STILLMAN

NEW YORK UNIVERSITY offers a bachelor degree of music in a four years course, the student working for the usual 128 points to acquire the degree. These points are distributed equally over the four years: thirty-two points each year. Professor Albert Stoessel, A.M., artist, musician, conductor and composer, is director. The course is designed as a major subject for music students. Professional musicians and advanced students may select individual courses suited to their needs.

We need more artists and musicians in the profession whose minds are academically trained. The standard of teaching, a higher standard of performance, a more conscious knowledge of art and æsthetics are needed to establish a higher quality of work, higher ideals and eliminate dilettanteism from the field of music.

We wish to impress upon parent and pupil the importance of education; the lamentable lack of fundamental knowledge possessed by most students is pitiful. A little academic training will develop a sense of loyalty. A few courses at a university may help to toughen the fiber of the average student. So often they seem helpless. Inability to think logically about any one factor of their work is the general rule.

The profession of music is not an easy one. Mount Parnassus is steep and difficult to climb. One must be climbing, moving forward constantly, else weariness, lack of real interest, real love, too much love of pleasure or society, distract and before one realizes it, one moves downward because force of gravitation becomes stronger than ambition, ideals, or love of art.

* * *

ACHIEVEMENT in art is glorious. Success is difficult to attain and difficult to maintain. One must work, work, work to accomplish, and work, work, work to hold on to the progress made. Mental development is something for which one must work. It is unlimited; each step in advance carries with it the power and ability to unfold more.

The reflection of beauty is an emanation from the divine source of all things. It is the essence of the metaphysical universe which pervades all life and nature. The creative faculty unfolds the beautiful when it is possessed by the highest ideals.

The great masters wrote because they felt. At first they felt more than they were able to express; they had not attained mastership; they had not become masters over their material. The beauty of content and perfection of form which is later sensed, is evidence that though they possess genius of a high order, they have to work in order to unfold, manifest and reflect more and more of musical truth.

Bach, when he wrote his inventions, sensed something more than the limitations of the Clavichord, as it then was tuned; and when he wrote the well tempered Clavichord he embodied truth, musical truth far greater than the idea that the Clavichord should be tuned throughout according to an equal temperament. What musical truth or truth about musical material was reflected that is so significant? He wrote in every major and minor key, chromatically. The signature is maintained—meaning that when he is in the key of F sharp he uses the scales and material related to F sharp as a family group of keys or scales related to the central signature. He doesn't hop around now in one key, now in another. The signature is maintained throughout. This is as it should be then and now.

Progress in art doesn't consist of a disorderly conglomeration of meaningless complexities. Progress in all the arts is determined by the presentation of an idea limited by the medium used. Modern composers are trying to use the mass of musical material without any regard for æsthetic dynamics or order. "Order is heaven's first law." But most modern compositions are the extreme of disorderliness.

> ***"In Art, or Any of the Learned Professions, You Must not Expect Interest on the Capital Invested Too Soon, Because if You Do You Will Limit the Period of Preparation and if You Do That You Are Likely to Reduce the Earning Capacity of the Capital"***

* * *

POOR instruction is expensive at any price. Good instruction is cheap at any price. Inefficient guidance is both waste of time and money. Inexperience can guide the stupid, the slow, the very young, but it cannot and should not be allowed to instruct the gifted pupil. The future of a slow, less gifted pupil, is one in which the mistakes of inexperience do not handicap the individual. If the parents merely wish their child to acquire a little musical appreciation, engaging an inexperienced teacher because the teacher receives a minimum fee for his instructions, they cannot expect their child to manifest the latent possibilities of which it is capable. If the child possesses talent which is latent, wrong habits engendered may be so firmly established that much time and patience will be necessary to undo faults before the work of reconstruction can take place. Constructive work always depends upon the kind of technic studied and the compositions used.

Otto H. Kahn's statement should be borne in mind when engaging a teacher for art instruction. He said: "It is one of the most remunerative forms of wealth." The teacher's fee should be looked upon as an investment. The amount spent is capital invested—the teacher's remuneration, cost of tickets for concerts, and one might include the purchase price of an instrument all under the head of capital invested.

In art or any of the learned professions, you must not expect interest on the capital invested too soon, because if you do you will limit the period of preparation and if you do that you are likely to reduce the earning capacity of the capital.

The farmer must wait for his crops to grow.

The miner may have to blast out tons of solid rock before he finds the ore-carrying lode.

The musician must take stock, as it were, of his native ability, plus the expenditure of time, plus the branch of the profession he selects. If he decides he wishes to become a teacher, it will not take as long as it will if he wishes to become a public performer; if an accompanist, not as long as a teacher; if an orchestral performer, much depends upon the ensemble practice preceding graduation; if a conductor, he must be patient and willing to wait, serving an apprenticeship as an orchestral performer; if a composer, he should be independently wealthy, a creative genius of the highest order; otherwise he is likely to starve to death or become a hack writer in order to keep body and soul supplied with the wherewithal of existence.

HAROLD SAMUEL, BACH SPECIALIST

(*Continued from page* 39)

difficulty. When the pupil finds she cannot master the problem, she is willing to work at the technical steps which lead to the solution.

"You speak of Matthay. A great teacher —one of the greatest we have. He has trained some splendid artists. Think of Myra Hess, a superb player. Like Novaes, you say? I haven't heard the young Brazilian since she has matured. As a young girl I remember she had enormous talent. She must be one of the elect. Hess is well known in America. Matthay is responsible for other artists, among them Myrna Sharlow, perhaps a little less militant than Hess, but very gifted.

"No, I have never played in South America, but have appeared in South Africa. Of course the cities there are not very large, at least not to a New Yorker. At Cape Town and Johannesberg I had good audiences and the people seemed to understand what I was trying to do."

CHOIR AND ORGAN

What Chance Has the Church Organist to Make Good in the Moving Picture Theatre?—One Must be Able to Make the Organ Weep or Laugh, Dance or Fight

By DE PROFUNDIS

IT is supposed that Socialism figures it out that the bricklayer should get higher pay than the architect, since the architect takes part of his pay for the job in the pleasure he derives from his work, while the only remuneration for the task of laying bricks end to end is in the pay envelope at the end of the week. Perhaps this explains the low salaries paid to organists in churches as compared to those who reel off descriptive music, yard after yard, to disguise the monotonous clicking of the motion picture machine. The only fallacy in the simile seems to be in the fact that some motion picture organists seem to find more "reel" pleasure in their task than do some of their more dignified brethren in the stately robes of the church organist. At least they don't find it more difficult to follow the picturizations than to listen to some of the sermonizations.

Everyone to his taste, but there are many who cannot afford to indulge their yearnings for an ornamental post in some towering cathedral, and who must look toward some sort of bricklaying job which carries with it a weekly stipend equal to the cost of high living. These wonder what the motion-picture theater has to offer and what it demands, both as to delivery and sacrifice.

It offers a good bricklayer's wage, which is nothing to be sneezed at in these days, but—it pays that only to the man or woman who excels in the ability to deliver the desired commodity. It demands more than a disdainful sort of condescension to the task. One must be able to make the organ weep or laugh, dance or fight, and not *for* the audience but *with* them. That means a degree of technical skill which will put to shame the average church organist. It means more than the ability to play a Bach Fugue; one must be able to prove it without doing it. The ability to do a big task well must be devoted to the doing of smaller tasks superlatively well. Improvisations that do not sound the part and classical variations on the latest popular melody must be interspersed with bits of the hackneyed gems of the ages, hackneyed because they can stand it and still live, and the whole done with sympathy and enthusiasm, and with that artful grace that conceals the art of the performer and crystallizes it only in the thing performed.

* * *

THE motion picture producer has learned that music for the picture is only good when it is not noticed. If it detracts from or weakens the appeal of the picture it is at fault, and usually it is noticed only when it is either bad or is altogether missing. The picture-player's only chance for personal display or for attracting attention to himself is in the overture or in the interludes, in which the spot light helps considerably. In other words, one good bricklayer is just as good as another, if it is just a good brick wall that is desired, but he must lay bricks—for which the best excuse is a poor substitute. And the organist must not object to spending his best efforts in painting scenery for the back drop, content with receiving recognition from the discerning few—so long as that includes the paymaster on Saturday night.

So that is what he pays by way of sacrifice. He is not the prima donna of the show; he is not the exalted maestro who passes out what he likes, unmindful of the tastes of the misguided few who pay for their tickets. This is not a game of "blind man's bluff"—which is to say, "bluffing the critics;" these people all pay for their seats and if you try to cram down their throats something they don't like or don't want to learn to like, you are simply in the case of Jim who thought they were all out of step but him. Your days of educating the public are over; from here on the public are going to educate you. When it comes to deciding what to play, you are going to listen, not just have them listen to you. This doesn't mean that the manager's opinion is law, for the good manager has no opinions—save those which the kindliest of his patrons have given to him. Neither does it mean that you can wait till some officious patron sends in a request. It does mean that you must make it your chief business to find out what "goes," what puts the greatest "kick" into the picture.

* * *

THE picture house is not crying for your services. There are lots of organists waiting to condescend to their level. You are not without competition—and lots of it. But there is lots of room at the top: only the bottom rungs of the ladder are crowded. Good ones are the chief need. If you are a hardened criminal in the underworld of organ playing, you have a poor chance. Your rut is too deep, and your drawl too confirmed. It is to the young organist that the possibilities of this sort of work offer promise of an acceptable "job." You need to be young as an organist to adjust yourself to the idea that it is a "job," with real work attached for so many hours a day. Work never hurt anybody yet; it's only the idea of becoming used to it that hurts. Juggling bricks has got to become a habit; but it is a good habit, for indolence breeds a lot of mischief in this world.

So if you want to choose a trade, and have contracted some sort of musical "germitis" which you want to cater to during working hours, go for the motion picture organ game with a proper idea of its demands and a determination to make good without excuses, and you will succeed. It will not be a lot of big sounding fees, less 60 per cent for expenses, commissions, railroads, advertising, costumes and the like, and another 60 per cent for lost time, ending up by owing yourself money; but it will be a modest, steady net income which should enable you to support your family and educate your children in the average middle-class American way. To gamble for high stakes one must be prepared to lose. If you cannot afford that risk, take the safer and more conservative bet. To have both is not in the nature of things.

* * *

ABOVE all perish the idea that that you can get by in the more modest job with less ability. You cannot. The difference is only in the character of the material to which you devote your craftsmanship. To excel in either field you have got to be good. Which does not apply so much to the alternative of the church organ as to the concert field. In fact, the church organ is a luxury which few can afford to consider as a "job," in the sense of making one's living at it. Too often it simply amounts to a ball and chain to make the holding of any real job inconvenient, so one has to piece together several side-lines in the hope that the sum total will equal a competence.

This is not intended to paint a discouraging or disparaging picture of the church organist, for it is a noble calling; so is the ministry. They are neither of them to be looked upon as a profession. Therein differs a "calling" from a "profession." The ordaining of church organists is not a bad idea. It might take away from the work its present status of a "stepping-stone," not in itself an end, but a means to an end. Some good men have been church organists. The best thing about their careers has been the fact that they did not stay church organists, but through this means were helped on their way into other and more profitable careers. Judged as a sort of intermediate step to something else, the church organship is infinitely to be preferred to the movies. But for something to stick to and live on, the movie offers a very strong appeal to the young person who chooses his instrument as a tool with which to make his living. The only objection is that it is not one of those apprenticeships on the "pay while learning" basis. You have got to be ready to deliver in pretty liberal measure, before you even get a chance to "try it on the dog."

Renée Thornton's Recital

Among the early-season events in New York's musical calendar which could be counted upon to arouse especial interest was the recital announced for Oct. 30 to be given by Renée Thornton, soprano, who in private life is known as Mrs. Richard Hageman. The program is one that will appeal to all who are interested in vocal art. Mr. Hageman will be represented by a new song in manuscript, "Me Company Along," and will appear also as accompanist for his charming wife.

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Strings and Bows

The Character in Fiction Who Entertained Himself by Playing Bach Fugues on His Violin — Exercises in Double Stopping—Some Famous Violins Heard —The Convention of Fiddle Makers

A NOVELIST makes one of his characters entertain himself in his lonely house at midnight by playing Bach fugues on his violin. The presumption is that the author either did not know what a Bach fugue is or had no knowledge as to the limitations of the violin in the matter of playing music in which two or more parts or voices occur.

The fullest harmony that the violin can give is two-part, accomplished by playing on two strings simultaneously. The easiest is to play combinations which use one open string. For example, D (third string) and the B above it, made by the first finger on the A string.

If the student has not practised much in this sort of combinations he will find it worth while to do so. For example:

Open A string A——————————
D string D E F G A G F E D

and then with a variety of skips

String
A——————————
D F E G F A G E F D

The same exercise, with change of notes, can be played on two other strings.

Try keeping one finger on a string and use the others on an adjoining string.

A String
B——————————
D A G A F C D F D A G F D, etc.

Or this combination:

A String
D——————————
D A F A E F D E D A F E D F, etc.

The practice of these simple exercises in double-stopping should soon prove their value to the student.

Of course, he must pay special attention to correct intonation. One result of such care is in shaping the hand for mechanically accurate stopping of the strings. So that the fingers on one string do not interfere with those on the other, they must descend quite perpendicularly, only the points on the strings. This curves the fingers more and keeps the hand closer to the neck—in every way a better position for playing.

Every violinist should practise the double note combinations used in the ordinary orchestra music by the second violin, such as

E F G D E F♯ E D E♭ G
G A B B C D B B♭ G B♭

with the various other double stops on all of the strings.

This practice makes good preliminary training for the double-stop studies in the works of the standard composers of études for the violin, which, of course, employ the higher positions as well.

IN connection with the first convention of the American Violin Makers, which was held at the Hotel Astor in New York on Oct. 18 and 19, Hugo Riesenfeld, managing director of the Rialto, conceived the idea of using instruments that were made as far back as the 16th century as an appropriate tribute to the famous old masters of instrumental production. The instruments were used by the Rialto String Quartet, composed of picked members of the Rialto Orchestra, in a special number during the week. The Rudolph Wurlitzer Company of New York cooperated with Mr. Riesenfeld in this interesting demonstration by lending the valuable instruments for this especially arranged presentation.

Willy Stahl, associate conductor of the Rialto Orchestra, played the first violin in the quartet. On Monday he used a violin by Joseph Guarnerius, 1741, formerly of the Hawley Collection, valued at $15,000. Later he used two violins by Antonio Stradivari, 1715, at one time the property of Lipinski, a famous Polish violinist. The value of each violin is set at $25,000. Another by Matteo Goffriller of Venice, 1714, is priced at $3,500. On another day during the week Stahl used a violin by Guarnerius, also of the year 1741, known as the "Doyen," and valued at $27,500.

Gaston Dubois, first 'cellist, used some of the most famous 'cellos ever produced. There are three by Stradivari-Bergonzi, 1721, each valued at $30,000. Another by Francesco Goffriller in Venice, 1696, priced $12,500. Still another by Carlo Giuseppi Testore in Milan, 1721, is valued at $6,000.

Herman Salesski, concertmaster of the Rialto Orchestra, who plays second violin in the quartet, used a 1741 Guarnerius, known as the "Jarnowic," the value of which is $15,000. Another 1741 Guarnerius, called the "Spanish Joseph," is priced at $16,000. A 1697 Stradivarius, known as the "Prince Uchtomsky," an excellent representative of the Amatise type of Stradivari's work, valued at $16,000.

William Eastes, viola player, was the other member of the quartet. He used violas made by such men as Jean Baptiste Vuillaume, Martin Hornsteiner, 1765, J. B. Gabrielli of Florence, 1745, and Albert Krell, 1884. The value of these instruments ranges from $500 to $2,000.

THE unique undertaking of bringing the representatives violin makers of America together to hold their first convention was conceived in the fertile brain of Julius D. Horvath, himself a veteran fiddle maker who has devoted the greater part of his life to discovering the secret filler used by the old Italian violin makers.

Mr. Horvath arranged the details of the convention with great care, and whatever success attends the meeting will be due almost entirely to his personal efforts. An account of the convention will be published in these columns next month.

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In Which We Express Our Christmas Greetings

In a few weeks we shall all pause in the joyous struggle for existence to celebrate the annual Christmas festival. No holiday in the calendar touches us so personally, so intimately, as does the spirit of this one day. Beyond its more purely formal aspect there arise in our thoughts on this occasion the finest feelings of which we humans are capable; we forget ourselves and for the moment look about us to give thought to our fellows.

The keynote of the holiday is manifestly good will—a glorification of the kindly, the generous and the spiritual instincts to which all humanity is in some degree heir.

And it is at this season particularly that the musician may express that good will to good purpose by making music and bringing music into the lives of those unfortunates who, by force of circumstances, cannot enter the festival with their fellows. Throughout the land the magic of music will bring cheer and hope to the sickly, the poor and the lonely and thus the musician will contribute something of himself to making Christmas of this year the happiest and merriest for thousands of lives.

To its large and ever-growing family of readers in all parts of the world this magazine now extends the heartiest of Yuletide greetings. Publisher and editorial staff join in the hope that the Christmas spirit may bring lasting blessings to the great army of serious workers, teachers and students, who, by the very nature of their calling, are dedicating themselves to a life task ennobled by the timely axiom that it is better to give than to receive.

* * *

Why School Children Have So Little Time for Music Study

There is much in the problems that face the teachers of music in our public, private and parochial schools that has personal interest for private teachers. The day has long since passed when the latter can afford to ignore those problems on the assumption that music as taught in the schools has little bearing on the work conducted in the private studio.

In his monthly articles in this magazine Mr. Birge recognizes keenly this need for a better understanding between the two classes of teachers. He points out convincingly the opportunities which the school field offers to the well trained private music teacher.

Obviously the large majority of students who come under the jurisdiction of the private music teacher are pupils in these same schools and it is there, in the course of their mental awakening and development, that the desire for the cultivation of one or more of the fine arts has its inception.

The powerful organization which dominates our whole educational system in America today recognizes in theory the advantages of co-relating music instruction and study with academic subjects, but unfortunately fails in putting these theories into practice. So keen is the competition to push students through their preparation for higher scholastic training that school schedules are crowded to the limit and students are overburdened with hours of home work that play havoc with their opportunities for music study and healthful recreation.

In all this haste to cover a maximum of ground in a minimum of time the actual capacity of the child is often forgotten. The daily hour or two which the child should be able to devote to music study in the home is obtained grudgingly from the pressure of keeping up the pace of the crowded school schedule.

The supervisors of music themselves complain of the handicap imposed upon them by the allotment of not more than fifteen minutes a day to their subject.

It is not enough merely to recognize and acknowledge the value of music study as a vital part in the general education of the child. Some provision must be made to find a place in the routine of the day to put that excellent theory into practice.

* * *

Is This the New Note in American Music?

Our learned music critics, having devoted many years to crusading against that particular brand of music labelled "Jazz," find themselves in somewhat of a quandary today. They are face to face with a distinctively original development in our national musical expression which, undoubtedly, had its inception in the extravagant experiments of raucous and acrobatic dance orchestras.

Paul Whiteman has graduated from the carbaret into Carnegie Hall; Vincent Lopez from a hotel dance parlor into the Metropolitan Opera House. Serious composers are looking to them as ideal interpreters of contemporary musical creation. A revolutionary revision is affecting the constitution of the orchestra; new harmonic forms are supplanting the old with a resultant change in the coloring of orchestral tone.

It is unfortunate indeed that the expressive word "jazz" still applies to all that is meretricious, cheap and vulgar in music as well as to the highly interesting and significant experiments that Messrs. Whiteman, Lopez and their associates are conducting.

For years we have been waiting for a distinctive, original note which might express our national spirit in music. Will the erudite critics be the last to recognize its appearance?

* * *

Our Conservatory Directors Form an Organization

The far-seeing genius who conceived the idea and brought to realization the formation of the National Association of Schools of Music and Allied Arts deserves the everlasting gratitude of the musical educational fraternity in America. It is high time that the directors of our big conservatories recognize the importance of working together, and the high character and standing of the individuals who have identified themselves with this new movement are a guarantee that their collective efforts will be directed against certain sinister and rankly commercial influences that have found their way into the music school life of the country. Of these, the indiscriminate granting of degrees, diplomas and certificates is one of the most flagrant abuses that merits early and official action.

A Month of Musical History

New Opera Season and a New Conductor

The opening of the Metropolitan Opera Company's season on the evening of Nov. 3 was, in accordance with well established custom, an event of social rather than musical significance. The opera was "Aïda," and the evening held at least one circumstance that engaged the interest of music lovers and critics, namely, the first appearance in America of Tullio Serafin, who has for many years past occupied a position of prominence in the operatic life of Italy. The critics acclaimed Mr. Serafin for his spirited and finely adjusted direction of the evening's proceedings. William J. Henderson declared that there had not been such a vital performance of the Verdi opera since the days when Mr. Toscanini turned his face to the east. Miss Rethberg, Mme. Matzenauer, Mr. Martinelli and Mr. Danise were the principals of the cast. Other high-lights of the early season were the reappearance on Nov. 6, of Feodor Chaliapin in "Boris Godounoff,' and the revival of Ponchielli's opera "La Gioconda" on Nov. 8.

New Coloratura Soprano Has Chicago Triumph

Toti Dal Monte, a native of Venice, and a coloratura soprano of much popularity in Italy, made her American début as a member of the Chicago Civic Opera Company on the evening of Nov. 10 in the title rôle of "Lucia di Lammermoor." She was wildly acclaimed and critics predicted that she would soon take her place among the vocal favorites of the American public.

World Congress of Music Proposed

A number of persons prominent in the fine arts met in Washington, D. C., last month to launch a plan looking to the formation of a world congress of music, in the interest of world-fellowship. Committees were appointed to prepare plans for organization.

310 Cities Spend Two Millions for Music

Kenneth S. Clark, of the National Bureau for the Advancement of Music, in an address made before the National Recreation Congress, held in Atlantic City last month, showed that 310 cities of the United States were spending annually nearly two millions of dollars for music. Resolutions were passed urging municipal authorities to expand their recreational programs particularly with regard to providing operatic and concert performances for the people as a means of enriching their cities' community life.

Columbia University Endowment for Composers

In accordance with the provisions of the will of the late Lillia M. Bearns, who died in Brookline, Mass., on Sept. 29, Columbia University receives a bequest of $50,000 the income from which is to be awarded in prizes annually to American composers.

Nation's Tribute to John Philip Sousa

John Philip Sousa, the famous American band leader and composer of marches reached his seventieth birthday on Nov. 6. Sousa programs were brought forth in theatres and music halls throughout the country during what was unofficially designated as "Sousa Week."

First Meeting of Texas Music Teachers

Texas is one of the few states in the Union in which there has been no State music teachers' association. This condition will be rectified during the last days of November when an inaugural convention will be held in Houston for the purpose of forming a permanent organization.

Discover New Mendelssohn Composition

A new Mendelssohn "Song Without Words" has appeared in a German musical journal, *Musik*, which maintains that it can prove its authenticity. The original manuscript of the composition was recently discovered in an old family album. The music is said to be characteristically Mendelssohnian in theme and character and German experts are inclined to agree on its genuineness.

Kreisler Reappears in Paris

Fritz Kreisler appeared in Paris on Nov. 9 at the Grand Opera for the first time in twenty years. A large audience was present and displayed signal enthusiasm.

Pius X School of Music Dedicated

The Pius X School of Liturgical Music, at the Convent of the Sacred Heart, 130th Street and Convent Avenue, New York, now has a new building especially built for its needs. The solemn dedication and blessing by Cardinal Hayes was held on the afternoon of Nov. 6, and the work of instruction will now continue in the new hall with the same energy that has made such a success of the Justine Ward Method in the past.

Death of Gabriel-Urbain Fauré

Gabriel-Urbain Fauré, French composer, director of the Paris Conservatoire, died in that city on Nov. 4, aged seventy-nine years. He was born May 13, 1845, at Pamiers, Ariège. Outside of France Fauré is best known through his songs, some of which have for many years been favorites on concert programs all over the civilized world. Of his chamber works, the violin sonata and a piano quintet were probably more familiar than any others.

Southern Supervisors Meet

The conference of the Southern Music Supervisors' Association opened on Nov. 17 at Winston-Salem, N. C. A full program of events had been arranged for the convention, which closed on the evening of Nov. 21. Addresses were made by H. W. Stopher, director of music in the State University of Louisiana, William Breach, president of the Music Supervisors' National Conference, and others.

English Composer Wins Yale Award

Gustav Holst, noted English composer, has been awarded the Howland Memorial Prize for achievement in the field of fine arts, by Yale University. This is the third award made under this bequest and the first time that it has been won by a musician.

Municipal Opera Proposed in New York

If Mayor John F. Hylan's promises are carried out, residents of New York will enjoy the privilege of attending free municipal opera during the forthcoming summer. A desirable site in one of the parks is now being selected and City Chamberlain Philip Berolzheimer, who is the mayor's principal musical advisor, is preparing detailed plans for the innovation.

Richard Strauss Writes Melodrama

Richard Strauss is reported to have written a melodrama to a text of von Hofmannsthal. The music, it is said, is based on a theme from the coda of the Finale of Beethoven's Fifth Symphony and on a theme from the last movement of the "Eroica."

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Music School Heads Form a National Organization

A GROUP of musical educators, representing some of the largest schools of music in the United States, met on October 21 at the Hotel Schenley, in Pittsburgh, Pa., for the purpose of forming an organization for these schools. The purpose of the organization, to be known as the National Association of Schools of Music and Allied Arts, is to establish closer relationship between such schools. State Departments of Education and other educational associations as they may affect the cause of music.

At first the association will consist of individuals from these schools. Later, when definition of educational policies and standards is effected by the commission on curricula and unit credits, the schools will be admitted to membership and will assume control of the association's affairs.

A tentative constitution having been adopted, the following officers were elected to hold office for one year: president, Kenneth M. Bradley of Chicago; vice-presidents, H. L. Butler of Syracuse, William MacPhail of Minneapolis, Edwin J. Stringham of Denver and Anthony W. Mason of Louisville; secretary, Burnett C. Tuthill of Cincinnati; treasurer, Charles N. Boyd of Pittsburgh.

Besides these, there were present at the meeting John J. Hattstaedt of Chicago; Louise St. John Westervelt of Chicago; G. C. Williams of Ithaca; Earle V. Moore of Ann Arbor; Gilbert Raynolds Combs of Philadelphia; Howard Hanson of Rochester, N. Y.; Harold Randolph of Baltimore; William Boeppler of Milwaukee; P. C. Lutkin of Evanston, Ill.; Francis L. York of Detroit; William H. Oetting and Dallmeyer Russell of Pittsburgh.

The following, though unable to attend the meeting, indicated their desire to participate in the organization: Ernest Bloch of Cleveland; Kate S. Chittenden of New York; Nellie C. Cornish of Seattle; Carl Faelten of Boston; Adolph Hahn and Bertha Baur of Cincinnati; Frederic H. Cowles of Louisville; Glenn Dillard Gunn of Chicago; Dr. Frank Damrosch of New York; George W. Chadwick of Boston; J. A. Cowan of Kansas City; Charlton L. Murphy of Philadelphia and William J. Shaw of Oberlin.

Winning Success in Singing

Tito Schipa, Celebrated Italian Operatic and Concert Tenor, Gives Valuable Advice to Students — Who Should Study Singing — Selecting a Teacher

By TITO SCHIPA

[Schipa was born at Lecce, Italy, where he studied. After singing in opera in his own country and Spain, success carried him to the great opera houses of South America, Mexico, Central America, Cuba, and the United States. In addition to his engagements with the Chicago Civic Opera, and San Francisco Opera Company, Schipa has made annual concert tours the length and breadth of the United States. His most recent concerts in America have aroused sensational outbursts of enthusiasm on the part of critics and public, to an extent seldom equalled in the history of music giving in this country. In the following articles which he has written for THE MUSICIAN, he has given the results of his years of study and experience in singing. — Editor, THE MUSICIAN.]

This is the first in a series of three articles written by Mr. Schipa for "The Musician." Next month he will discuss "How to Study Exercises" and "Selecting Suitable Songs."

Tito Schipa the man, and portraits of two of his favorite operatic representations.

WHO should decide to become a singer and who should never attempt a singing career? This is a question I shall try to answer to my best ability and after careful thought. A beautiful voice alone will not make a good singer. To be a singer requires, besides voice, brain, heart, energy, and courage.

Without intelligence even the fundamentals of music will not be grasped, and its heights and depths will never be understood; without heart in singing it, no song will be lovely in expression; without energy there will be no hard study, no willingness to give up pleasures that interfere with work and health; without courage the period of toil and waiting for good chances will never be surmounted, and without that same courage no audience can be faced and won.

If, after thorough self-questioning, you feel that you have the voice, brain, heart, energy, and courage necessary, go ahead. Granted health and a good teacher you should win success. If you have not the qualities named, no matter how lovely your voice, go into some other calling for which you have talent, and sing only for pleasure.

It would seem that I have named enough things which the singer should possess in order to succeed, but there is another. To be a singer is no easy matter; but to be a successful singer is the loveliest life in the world.

A person constitutionally nervous, that is always shy, timid, uncertain, should never attempt professional singing. To be uncertain of yourself, makes the audience feel as uncertain as you do, and it will be as glad as you are when you leave the stage.

With singers, even though not naturally shy or timid, there may be extreme nervousness because they do not know how their voices are going to behave on certain tones. This comes from faulty training or not having studied on exercises long enough before attempting to sing in public.

My teacher, Maestro Alceste Gerunda, demanded of me that I study exercises and nothing but exercises for three years for the placement of my voice. I thank him for it. When I go out on the stage to sing I know exactly how my voice is going to behave, because it does what it has been trained to do.

In the beginning and no matter how well trained the voice, all singers are apt to have stage fright. But that passes with time and experience before the public, and is, of course, quite another thing than constitutional nervousness, which can never be overcome, or, at best, intermittently.

Only when energy and courage have helped one through hard toil literally to face the music can one go out smiling and with modest assurance to face an audience. The public is quick in response when it feels certain that a singer is certain of himself.

Then it is that the singer discovers new powers within him; buoyed up by the appreciation of his listeners, he will find that his best efforts in private are surpassed before the public. Hard work has given him the ability to do it.

Choosing a Teacher

CHOICE of the right teacher to train your voice is a most important thing. A teacher can bring ruin to your voice or he can make something of you. Before deciding to go to him, find out carefully what results he has had with those sent out from his studio; hear them sing; use your own thought in reaching a decision whether or not you should go to him to study.

In a way it will be of help to ask yourself, "Has he trained voices that resemble mine? If so, would I like to sing as they do?" Some teachers have one method for training all voices. With this class I do not at all agree. No two voices are any more exactly alike than are any two people. Voices may resemble one another, as do the members of one family, but they are not exactly alike. To my way of thinking, each voice requires a different and individual treatment. Therefore a teacher should be able to diagnose a voice and then proceed to develop it according to its needs, just as a doctor diagnoses the case of a patient and brings him to full health.

Go to a great singer, sing to him or her and ask for a frank opinion. Do not go to only one, but, if possible, go to two or three of them for this purpose, and then compare their opinions. That, in a way, will be a guide to you. Alas! too often the aspirant is told by the teacher, "Your voice is beautiful," when in reality he only wants the money for the lessons.

Perhaps I may have made myself disliked by some who have come to me, and with this very intention of getting my opinion. When the voice has been good and promised still better things after further competent training, I have said, "Go ahead, you should become an artist." But when the voice was not good, I have said frankly, "If you want to sing only for pleasure, go on with your study, but you will never make money by your voice." One should be very sure that one has the right material before entertaining thought of a singing career.

(*Continued on page* 28)

Leschetizky's Genius as a Teacher

His Widow, Now in America, Throws Some Intimate Side-lights on the Methods of the Celebrated Viennese Master—Compared Piano Playing to the Art of Song

By HARRIETTE BROWER

THE coming of Madame Leschetizky, widow of the famous Viennese master, must revive hosts of memories in the minds of former students and friends. The much sought after Polish teacher and pianist, after living for some time in Russia and touring Europe, finally settled in Vienna as a piano pedagogue, and here pupils and established artists thronged about him, eager for instruction, for counsel and advice.

In America his vogue was very great. It was at one time considered the open-sesame to a career to have studied with Leschetizky. After the phenomenal success of his pupil, Paderewski, in Vienna, London and New York, he was regarded as the foremost teacher of his time. He retained his full mental vigor to the very end, and taught almost to the last day of his life. (He passed away in 1915.) Some of the most famous pianists of the present studied with him, among them Friedmann, Gabrilowitsch, Hambourg, Schnabel, Zeisler, Goodson, Leginska; and from America, Eleanor Spencer, Marguerite Melville, Ethel Newcomb, Edwin Hughes, Thuel Burnham, to name only a few.

Thus it must recall memories of their romantic student days to many musicians living among us, to read the announcement of the visit to America of the young widow of this great teacher — for he must really have been such to have been the means of molding and shaping so many fine talents.

* * *

I MET Mme. Leschetizky a few days after she landed in this new and untried land. Shaken by the voyage—as she is a poor sailor—and miscalculating her strength, she was obliged to postpone the very early début arranged for her. In spite of all, she very kindly consented to see me. At first I was impressed by the subtle charm of this poetic personality. She seemed to possess a face and form of delicate alabaster, through which shone a mentality of exquisite sensibility. Her luminous eyes glistened as she spoke of the Professor, and we soon fell to chatting of the master's work and his various distinguished pupils.

"The Professor was a born pedagogue," said Madame; "he had a genius for teaching. Players would come—some of them experienced—who, for some reason, did not realize just how to shape or adapt the hand. The Professor could at once see what they needed. It might be lack of hand adjustment, or the manner of touching or grasping the keys, or forming the hand for them. Or it might be a certain stiffness and lack of easy, graceful movements. Each student had his own peculiar difficulty and drawbacks, and needed just such expert judgment and criticism.

Mme. Marie Gabrielle Leschetizky, widow of the celebrated Theodor Leschetizky

"The Professor used to say he could always learn something from every pupil; indeed, he counted that a day lost in which he failed to profit by what his pupils were doing. No pupil was so inefficient but what this great teacher could learn something from him, if only what *not* to do. In this way he always kept alert and *young*. One never had the feeling of age with him; it was always youth.

* * *

"PROFESSOR was full of temperament, in his teaching as well as in his playing. A student might start to play an important work and would be corrected for playing so slowly. 'Why so slow? It should have more life and go!' The pupil writes down *faster* on her music, and may tell others of the criticism. Next day the same composition may be brought by some one else. The master is in a different mood today. 'Why do you play this so fast? It should go slower,' would be the criticism, to the discomfiture of the player, who supposed she had just the right idea.

"The lessons were always private, and, as the Professor when interested in the work had no sense of time, they might continue for a couple of hours. If the pupil was a new student and had secured an assistant, or *Vorbereiter,* this assistant came to the lesson with the pupil, and jotted down all remarks and corrections. In this way the assistants learned the Professor's manner of teaching all kinds of pupils. From these experiences the teachers—or some of them—endeavored to formulate a method out of what they heard. In this way many misapprehensions resulted. The Professor always affirmed he had no special method, because he taught each pupil differently. What he meant was, that while the basic principles were to be insisted on, they were to be illustrated in various ways, to suit each student.

"While the Professor taught each pupil privately, he held a general class every alternate Wednesday evening, at which students had the opportunity of bringing forward their work. These meetings were held in the large salon, where two grands were placed side by side. There were often over a hundred and fifty present, including students old and new, and a few distinguished musicians as guests. Many concertos were played on these occasions, always accompanied by the master, as he sat at the second piano. Even when solos were performed, he kept his place at the other piano and did not hesitate to criticise and correct. Sometimes he would be vastly worked up over the performance of some luckless player, who, through nervousness or other reasons, failed to satisfy this exacting critic.

"After the playing was over and the general audience had left, those who had taken part and a few special guests remained to supper, which was always a most generous affair. Then we really began to enjoy ourselves. There was dancing too, later, then cool drinks and another supper; so it all did not come to an end till the morning hours. But the Professor never minded how late it was, for he never retired till morning anyway, as he needed so little sleep.

(*Continued on page* 40)

Studies in Comparative Interpretations

An Examination of Parallel Readings of Familiar Pianoforte Compositions as Played by Popular Artists of the Day

By JOHN TASKER HOWARD

No. 3—In a Series of Articles—Mendelssohn's Scherzo in E Minor, "On Wings of Song" "Rondo Capriccioso."

A minute comparison of the interpretative methods employed by two or more artists in the performance of any one piece of music, such as Mr. Howard presents in this series of articles, would be impossible were it not for the reproducing piano, which so faithfully preserves the characteristics of the original performance. These comparisons are all based on actual recordings made by the artists named. Editor, THE MUSICIAN.

Pianists Whose Interpretations Are Compared in the Accompanying Article: Left to Right from the Top: Josef Lhévinne, Phillip Gordon, Arthur Loesser, Clarence Adler and Julia Glass.

THIS chapter will concern itself with three pieces by Mendlessohn. The first, "Scherzo" in E Minor, Op. 16, No. 2, is played by Josef Hofmann and Arthur Loesser; the second, "On Wings of Song," transcribed by Franz Liszt, is interpreted by Josef Lhévinne and Julia Glass; while the "Rondo Capriccioso," which completes the group, is played by Phillip Gordon and Clarence Adler.

The Scherzo is a brilliant example of the type of piece which more or less plays itself, from an interpretative standpoint. Technically it demands finger dexterity and a highly developed staccato touch. But once the notes are mastered interpretation becomes scarcely more than a matter of routine.

The piece itself is a clever imitation of trumpets; Mendlessohn referred to it as his "little trumpeter" piece.

Both Mr. Hofmann and Mr. Loesser follow literally the tempo direction—"presto," and the swiftness is maintained throughout the piece. Both pianists emphasize the inner voices, as in the following, where the "trumpet" sounds the interval of a perfect fifth—B to F sharp:

In the following passage Mr. Loesser observes the *P P* direction at the start, and effects a gradual *crescendo* in the following measures—Mr. Hofmann starts the passage F:

At the end of the ten bar arpeggio passage both artists have a marked *allargando* introducing an effective climax in the ensuing octave passages.

In the passage following these double octaves:

Mr. Loesser prefers to play *p p*, while Mr. Hofmann observes directions by starting *f f* with a marked *diminuendo* and *ritardando* in the second measure.

Both pianists introduce the coda most effectively by playing deliberately the following reiteration of the trumpet idea:

The Liszt transcription of "On Wings of Song" presents wider possibilities for varying interpretations than does the Scherzo.

Lhévinne presents the first announcement of the melody in a smooth, flowing manner; Miss Glass indulges in considerable rubato and some sentimentalism.

Lhévinne's rhythmic nuances in the first stanza are confined to the following: A slight *ritardando* in the middle of measure 9; an *accelerando* at the end of measure 11; a *ritardando* at the end of measures 12 and 17; a slight quickening, followed by a *rallentando,* in measure 18; an *accelerando* at the end of measure 20, and a *ritardando* in measure 21.

In the connecting passage between stanzas 1 and 2 Miss Glass effects a marked *crescendo.* Mr. Lhévinne's increase in volume is less pronounced.

In the following melodic embellishment Miss Glass stresses the first two notes; Mr. Lhévinne gives them all equal value:

In the playing of the third and last stanza there is a marked difference. Mr. Lhévinne plays the accompanying melody lightly, emphasizing its relative value by caressing it, rather than by playing it loudly.

Miss Glass stresses this counter theme by more forceful methods.

Both artists achieve their climax at the close of the third stanza, and carry out fully the composer's *appassionato* direction.

The introduction to the "Rondo Capriccioso" likewise presents opportunity for a variety of interpretations, though the main section of the piece, like the Scherzo, more or less plays itself.

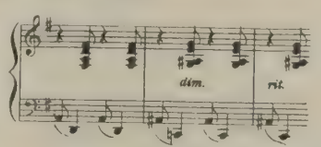
Mr. Gordon and Mr. Adler read the introduction quite differently. For example, Mr. Gordon first accelerates, then retards in the following measure:

Mr. Adler starts the final *ritardando* at the fifth from last measure of the introduction. Mr. Gordon waits until the fourth from last measure for his slackening of pace, then accelerates for the moment at the end of the next measure, and has a much more pronounced *rallentando* than Mr. Adler in the final arpeggio.

In the *Presto* section of the piece Mr. Gordon plays more rapidly than Mr. Adler. Both artists make the most of the marked rhythms, and keep constantly in mind the "capriccioso" part of the title. Mr. Adler emphasizes these rhythms more than Mr. Gordon, particularly when they suddenly appear to interrupt the quieter passages. For example:

Here Mr. Adler stresses the left hand imitation of the principal motive, in marked contrast to the tranquil character of the episode in which it appears.

Followng these measures, Mr. Adler plays quite deliberately, gradually slackening until he comes to a pause at the end of the following passage, thus preparing an effective contrast with the tempo of the episode which follows:



Mr. Gordon retards in this passage, but not so markedly as does Mr. Adler.

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Margaret Anderton's Confab Corner

MUSIC and Christmas Go Hand in Hand—Legends That Have Come to Us from the Birth of the Child of Nazareth—The Value of Making Your Own Music During the Holidays

THE MONTH'S MESSAGE

"Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime,
Move in melodious time,
And let the bass of Heaven's deep organ blow;
And with your nine fold harmony,
Make up full concert to the angelic symphony."

—JOHN MILTON.

DECEMBER, more than any other month in the year, links us with the past with such strange subtle force as to make centuries ago seem a vital present.

On the 25th day, as we all know full well, we celebrate that festival which for the past well-nigh 2000 years, the entire world keeps as a sign of that new Christ religion which itself bore relation to the religions which went before. That first Christmas! The first start of the great world-belief which in its symbolic simplicity, its exaltation of Heaven and earth in life by that search and earnest following of the great new star in the firmament of the heavens, and its leading to the Babe of Bethlehem, born mid animal surroundings but unsullied by them. A star and a little baby. The two great mysteries, which cause most of us to give pause, and to wonder, and to think, and to feel, and to love, and to reach out to give.

Is it coincidence or intent that our great art, music, the essence of which is a vibration which catches *from* the air and gives back *to* the air, quivering sounds, should be called the *divine* art? And that it too, like the Christmas spirit, is, and always must be, a lovely giving? Music is, and always must be—output, a giving forth, is it not so?

* * * *

FEW musical instruments *carry* as far on the ether, or make as deep an impress on human sensories (particularly the spine) as do *bells;* and it is by the ringing of bells, by the pictorial delineation of bells, by the bell-like tones of the choirs of singers, by the carillons in the church towers, that we too ring in and commemorate the Christmas which one thousand, nine hundred and twenty-four years ago (an almost unthinkable period of time for our mere human brains to grasp!) was ushered in by the voices of cattle, the song of birds, and that quivering shimmer of light—almost *visible sound,* which brings us the color-glow of a new dawn, the dawn of a to-morrow.

STRANGELY exquisite distant singing, so legend says, was always heard on those early first Christmas days. No wonder, when that pure, perfect life first took babe-form and came to lift the souls of human beings from earth thoughts and earth acts, that the stars sang together and choirs invisible chanted!

* * * *

THESE lines which are placed for our "month's message" this December month, I wonder if our *Confab Corner* readers know them, or are familiar with the entire poem, and if you like them. Do you? To your editress, they seemed to strike a singularly appropriate note. They are taken from the "Hymn on the Nativity" of this blind poet who seems to have seen with a great vision when he wrote them.

Read them over and over a few times.

Read them out loud on Christmas night.

Do they not seem to you to have a great organ-roll anthem-like quality, fit to mate with the song of the morning star?

And, having read them, turn to and have some music to follow, this Christmas, in your home, in your room.

It must be something with stately splendid rolling chords, something with a melody so searching sweet as to carry you up, *up, up,* and keep you floating in a bath of beautiful sound!

Try it, do it, as a start to *this* Christmas, which THE MUSICIAN hopes will be to each one, a *happy* one.

We prophesy it will be your *happiest* one, if you bring lots of music, good music into it—"when night descends," is perhaps the most potent time for it.

* * * *

CHRISTMAS day can hardly fail to be happy with *music* in it, particularly if you, yourself give it out, *make* the music, participate actively in it rather than just have it sprayed over you. So, even if all alone, even if lonesome for someone far away, sing, sing a melody, play a melody, hum or whistle a melody, *make melody* in some shape or form *this* Christmas, I petition you!

* * * *

Sound vibrations carry a long, very long way! We realize this more in 1924 than in any previous year since the arrival of the infant Christ. He whom a poet, Drummond, I think, has called "the heaven-sent youngling."

No matter how far away from us are those we love and so long for at Christmas time, music will reach out, and, as we make it, or listen to it, we shall have an ineffable sense of their presence, of their vital love.

Our spirit will rise on the quivering vibrations of a precious melody, for as music filters into infinite space it will be caught, and held, somewhere, somehow.

The fragrance of the sounds will pervade our soul and our spirit, and be wafted to that other dear soul and spirit which lives and loves eternally, and who will send circling back to us a message from the stars and *through* the great star, the Star of Bethlehem, a gift of their *undying* love. Shimmering and quivering back and forth will the tender messages travel on the waves of music, divine music.

* * * *

MANY are the beautiful legends which abound in nearly all countries of this old world of when the child of Nazareth was born.

The sun, according to the Bosnians, leaps in the heavens, and the stars around it dance. Crooked trees turn straight, flowers bloom in newly greened meadows, a strange fragrance pervades the land, and peace is everywhere.

In the Alps, they say the cattle on Christmas eve are given power of human speech, and talk together of coming events in the world, tho woe be the human who eavesdrops. Another beautiful legend is that the little Christ-child wanders all over the world on Christmas eve, bearing on His shoulders a bundle of evergreens, and through cold and ice and sleet and storm the holy child travels, tapping at closed doors, and asking succor at palace and hovel alike.

And those who would invite him, and long for his coming, *set a lighted candle in their window* to guide him on his way thither, and as he comes sometimes in guise of want, or form of human petitioner to test their benevolence, the gift given, and aid rendered, is looked on as hospitality shown to Christ.

As the little Christ-child wanders near, a singing as of many voices is heard all about, for the lovers on the earth and a boundless love are met together, and all is peace and beauteous melody, for even in these early days of old the music and the divine were linked indissolubly together in the first of the world Christmases, and in the dreams and thoughts of mankind.

* * * *

AS the clock strikes twelve before the Christmas dawn approaches, the bees are said to sing aloud, the cattle are seen to kneel in stable and field in honor of the Babe born in the manger, the sheep in the fields go in procession in commemoration of the visit of the angels to the shepherds watching in that long ago, their flocks by night, and faint sounds of much singing are borne on air of strangely singular fragrance—so run the old legends handed down to us, and passed on from age to age. A writer on early Canada relates that on one moonlight Christmas eve he saw an Indian creeping cautiously through the woods. "Me watch to see deer kneel, me listen to hear the cock

sing," he said, "Christmas night all deer kneel and look up to Great Spirit." Our readers will recall also how Shakespeare puts into the mouth of one of his characters in "Hamlet," the lines on this same idea,

"Some say, that ever 'gainst that season come
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long,
The nights are wholesome; then no planet strikes,
No fairy takes, no witch hath power to charm,
So hallowed and so gracious is the time."

* * * *

SOME of our readers having requested some words on the following heading, I am glad to respond and write you a little about *Ancient Christmas Carol Singing in Old England.*

Ancient Christmas Carol-Singing in Old England

TO anyone whose early childhood days were spent in old England, the recollection of the warmth and crackle of a big open fire at Christmas-time, and the cozy home chat around it, broken into by the mysterious scuff of many feet in the vestibule, maybe a subdued chuckle, the phwfoof! phwfoof! blow of breaths on numbed fingers, a low tone, and then a concerted outburst of voices singing a carol, sometimes very musically, and sometimes very—*not,* is something as unforgetable as the tang and fragrance of holly and Christmas trees.

Much of the very early English carol-singing was learned "by ear," and passed on "by heart" from one generation to another, and from one hamlet to another. Many of the tunes were never set down in notation at all, and in consequence a great many have died out and have been lost entirely, even though the words have been preserved.

There is, however, a carol fragment in the British Museum; the Ms. which runs back to the 14th century is anonymous.

It is old Yorkshire, only the words are there, but the quaint spelling and dialect peculiar to that county may amuse; particularly the generosity in donating superfluous *Hs!*

In certain parts of England there is a lavish dropping of the H in certain ranks of uneducated society, but in other parts this is made up for by promiscuous pickings up and additions of the "haspirant" instead, by these same non-aristocrats, and in the very olden days this was particularly the habit in Yorkshire, apparently.

Here is the old 14th century carol verse, in the spelling and language of those ancient days and bearing the following cryptic title.

Thys Enders Nithgt

Thys enders nithgt
I saug ha sithgt
Ha may ha credill kepe.
Hand ever schuy sang
Ande sayde in mang
Lullay my child and slepe.

In the second line the *ha sithgt* means "a sight," and sight or saight is still used among the country folk of Yorkshire to indicate a great wealth of anything. A *saight* of sorrow, a *saight* of food, a *saight* of music, they will say, and—they are conoisseurs in all three.

A couple of hundred years later, a lilting melody in waltz time was written to words almost similar to the above. This, a 16th century music Ms. is also preserved in the British Museum.

During the 17th century there seems to have developed in the wordings of the old English carols, a delicious intermingling of political reference, devout religious reference and levity.

It was around about this period that the English favorite beverage of tea was as costly and as hard to obtain as a certain political amendment of 1923 now makes an American favorite beverage, which—isn't tea!

Here is the ending of an ancient Christmas carol dedicated to "Queen Caroline and all the Royal family," which, after citing with all devout reverence the Nativity in a manger, and the Holy Presence miraculously seen in a bush of thorn, swings bluntly into these words—

Which Bush of thorns appears to me
The same that yields best pekoe tea.

and winds up with—

May all who do these Truths condemn
Ne'er taste one single drop of them
Here, or in New Jerusalem.

All of which goes to show there were as many emphatic minded folks saying things in the Christmas of a 16th century as there are in the Christmas of 1924, says yours for a happy Christmas.

MARGARET ANDERTON.

The Junior String Quartet of the Estelle Platt School of Music. Organized, trained, and directed by Charlotte Kendall Hull, violinist. Antonio Boreli, 1st violin, age 13, Cornelius Bocskay, 2nd violin, age 12, Woldemir Weiss, viola, 12 years old, and John Bocskay, cello, 10 years old.

Work of the Estelle Platt School of Music

WE have watched and listened with deep and approving interest to the violin work being done by Charlotte Kendall Hull.

Fortunate is the Estelle Platt School of Music, of Carnegie Hall, New York, to have, as associate director, so strong a force at the head of the violin department.

Estelle Platt, Founder and Director of the School which Bears Her Name

Estelle Platt, the well-known teacher of voice, is the director of this school of music which bears her name, and which was formed some three years back, as the logical outcome of her own splendid private work, and which is this season entering on its fourth year.

Miss Platt is herself an unusually fine teacher of voice, and her pupils are noted for their free, clear and buoyant tone production, based on that Italian method which invariably turns out the youthful, lark-like quality of singing. Her own students, many of them already in church positions and on the concert platform, are covering their teacher and themselves with honor, among them, Dorothy Fox, who has just recently given a big concert at St. Stephens College.

Gradually this school will draw to itself associates of equal stature with the two present co-directors, whose own specialties are voice and violin respectively. Already the well-known Harpist, Maud Morgan, is on the faculty, and other departments are in capable hands.

Another recent addition to the faculty is Mlle. Maud Rey, of the Vieux Colombier School, Paris, which bears the hall-mark of the approval of Bernhardt. Mlle. Rey specializes in French phonetics and diction. This vigorous school of music keeps in touch with several good agencies, and besides giving its students frequent opportunity to perform before each other for criticisms, also endeavors to secure for them what they desire in a professional way.

Winston Wilkinson, the violinist, already most favorably and publicly known as assisting concert artist with the late Enrico Caruso, at Ocean Grove, N. J., and with Galli-Curci at the Biltmore, and who also toured with John McCormack, is a product of the violin training of Charlotte Kendall Hull.. The Ensemble and orchestra work of the Estelle Platt school of music, which is a regular feature of the winter's work, is likewise under the direction of Miss Hull.

The clever group of earnest boys whose picture is shown on this page is believed to be the youngest string quartet in New York, if not in the United States, who are doing serious classic playing, and doing it well enough to appear in concert in a modest way. The quartet, organized, inspired, and trained by Miss Hull, is just in its second season, which is being inaugurated with a program of classical music, to be given this month. The serious and untiring work of these lads not only merits the highest commendation, but bids fair to assure a bright future of success for these young musicians, under their leader, who has a happy genius for organizing and directing young orchestras, and getting steady splendid work out of them.

(*Continued on page* 28)

Jacob Eisenberg, Author of "Weight and Relaxation in Piano Playing."

Nothing New About Weight and Relaxation in Piano Playing

This Method of Performance is in Reality, the Oldest of All Prescribed Systems — The Search for a Maximum Economy of Motion, with a Maximum Freedom of Motion at a Minimum Expenditure of Energy

First in a Series of Articles

By JACOB EISENBERG

NOTHING is farther from the truth than the prevailing belief that the employment of the principles of Weight and Relaxation is a new idea in piano playing. The real truth is there is no older method than the Weight and Relaxation Method for the pianoforte, since it is based upon nature and natural laws. The only new feature is its manner of presentation.

We all admit that there is one, and only one, best method of playing the piano and that is the natural method. Every methodologist has had the fondest desire to formulate the method that would be the nearest approach to nature. They all started off with splendid ideas and gave some remarkable result producing rules for the mastery of the piano; and then, with exuberant enthusiasm over their success, either exaggerated their findings in explaining them, or surrounded them with other faulty ideas which soon undid the good, or the good ideas were misinterpreted by the student or teacher.

Take for example Czerny, in his "Letters to Young Ladies on the Art of Piano Playing" the English translation of which appeared in 1842, says: "The arms from the shoulder downwards should hang freely, without being pressed against the body." Further on he says: "In fact it is as impossible to play the pianoforte well with stiff and untractable fingers, as to dance well with stiff and untractable feet." And again he says: "The fingers are to be so bent that the keys may always be struck with the soft and fleshy tips of the fingers and that neither the nails nor the flat surface of the fingers shall touch the keys." —But—with what does he surround this perfect unfoldment of some of the principles underlying Weight and Relaxation? Further on he says: "When, after the percussion, each key is so firmly pressed down as to cause the full tone of the instrument to be audible." A diligent application of this last rule will soon undo all the good derived from the first mentioned rules. In the first place, the tone is produced even before the key touches bottom, and no amount of pressing or squeezing will add or detract from the already produced tone; besides this added pressing down of the keys will cause a stiffened muscular condition, and also entail an unnecessary expenditure of energy. Then, to illustrate the *correct hand position at the piano* there is a drawing of both hands at the piano in which is shown the finger tips with the nails upon the keys. This picture illustration is thus a direct contradiction of the word explanation. Is it any wonder that confusion followed?

BESIDES Czerny, Hummel and Clementi also advocated a "Maximum Economy of Motion" in all playing movements. The faults did not lie in what they advocated but in the application of their ideas. They *spoke nature* but the interpretations of their ideas were everything but natural. As a result of preaching "Economy of Motion" many teachers placed books under the arms of students to prevent them from moving their arms, for if they moved their arms, the books would fall and that was not permissible. To economize on wrist movements, coins were placed upon the back of the hands and the student was admonished not to permit the coin to fall from the hand. Thus was "Economy of Motion" practiced at the expense of "Freedom of Motion."

Liszt, a pupil of Czerny, no doubt was a perfect and exemplary exponent of the "Principles of Weight and Relaxation in Piano Playing"; though his mastery of these principles was either subconscious, or he did not care to expend the effort and necessary patience to teach them to his pupils. Amy Fay in her "Music Study in Germany" tells us that she did not acquire a conscious knowledge of how Liszt produced his effects until Ludwig Deppe, in 1873, explained them to her; and that was after she had studied with the "Great Master"—Liszt.

Deppe expounded many splendid principles in piano playing. But, as others have done, he, too, surrounded his result-producing principles with other rules which were sure to undo the good otherwise attained.

In 1891 Godowsky discovered, for himself, the true principles of Weight and Relaxation in Piano Playing. He acquired a conscious knowledge of these principles and brought them to the highest state of perfection in his own playing. That he is a supreme master of the keyboard, none will deny—and as he himself says: "No one can even hope to be a master of the keyboard who is not an absolute master of the Principles of Weight and Relaxation in piano playing. However, he left it to others to give written expression and expositions of that method of piano playing.

* * *

WITHIN the last twenty-five years there have appeared several interpretations of the principles of Weight and Relaxation in piano playing. In Germany there is the School of Relaxationists, with Breithaupt as its leader. This school carried the idea of relaxation too far, not paying enough attention to the necessary firmness without which one loses the facility of playing powerfully, and the necessary clearness of touch and tone. In summing up Breithaupt's ideas, Arthur Elson says: "The Breithaupt method may be the one that Liszt and other great pianists used, but it is a fair question whether they did not arrive at this method through the muscular practice of their earlier days." In other words, extreme or exaggerated relaxation may be wholly efficacious after one has undergone extreme muscular development, but it is doubtful whether extreme relaxation will produce the best results with undeveloped muscles. This school, in its exuberant enthusiasm over the results attained with the employment of "Relaxation," after a period in which stiff and hard playing was the accepted rule, carried the idea too far, soon undoing the good effects of Relaxation.

Then there are others, who, to overcome this loss of power, advocate movements that cause stiffness in the playing muscles, with the admonition that the performer relax immediately after completing the passage or chord that required the added power. That this principle is faulty is evident. Stiffened movements cause hard, harsh and unpleasant tones from the piano which must always be avoided if one wishes to produce artistic effects throughout one's performance.

* * *

THEN there is the school in England advocating Weight and Relaxation and headed by Tobias Matthay. Several works have come from the brain and pen of this leader. He has brought forth and explained many difficult problems better than they have ever been explained before. He realized the fault of stiffened conditions in piano playing and also of too much relaxation, and introduced his principles of "Controlled or Suspended Weight." The thought and scheme of the idea is extremely clever, but when carried too far soon undoes itself—and he does. He advocates a too careful and too studied a control of all muscular movements. That plan may be wholly efficacious when practicing, but surely detracts from a free and artistic performance. Let us see how this is so. Most of us have had occasion to spend some time in a gymnasium. The physical director puts us through "Setting Up Drills" in which every movement of the body is carefully studied and carefully executed with precision. But—do we walk on the streets in the same manner and with the same strictly executed and exaggerated movements? Of course not. We are benefited by our strenuous ten or fifteen minutes at drill and when walking mix the firmness which we acquired in the gymnasium with relaxation, and to a great degree forget about the controlled movements which we so religiously adhered to at drill. The same plan operates in formulating the true principles of Weight and Relaxation in Piano Playing.

We must develop powerful, yet flexible, pliable and coordinated muscles with joints supple though firm. They must possess the power of extreme endurance and be equal to any task that may be placed upon them. There is but one basic principle underlying the whole "Weight and Relaxation Method for the Pianoforte." Everything else is just an exposition of how to attain absolute mastery of that underlying principle which is attain a

MAXIMUM ECONOMY OF MOTION with a MAXIMUM FREEDOM OF MOTION at a MINIMUM EXPENDITURE OF ENERGY.

No logic nor sophistry about the undeniable musical charm of this or that "popular hit" can obscure the main fact that the public at large gorging itself with such music is just as stupid and vulgar as the bulk of the music itself. That public, whether we like to confess it or not, is the American public. Its vast majority evidently prefers the lower type of American music to the higher types. It will continue to do so until its children have been lifted by an uncompromising musical education into the strata of better music where their elders as yet do not and can not breathe freely.—*Oscar G. Sonneck.*

Learning How to Forget Technic

Carlos Sedaño, New Spanish Violin Virtuoso, After Triumphant Début in New York, Tells of His Career and His Work—Came from Spain to America to Study with Master.

IN these days of super-violinists a newcomer seeking a place in that particular sun which deigns to shine upon the mighty in the concert arena must have something of very conspicuous value to offer. Carlos Sedaño has apparently met the test. His recent début in Carnegie Hall, as recorded by the critics, and more especially by the far-flung word-of-mouth messages that go the rounds in musical circles, established him as a welcome addition to the already ample list of fiddle favorites.

I met the young man a few days ago in a hotel room whose expansive windows disclosed that most fascinating of all panoramas—the perpetual motion of Fifth Avenue's resplendid traffic.

Tall, clear-eyed, handsome of features, he commanded a sort of aristocratic poise that permitted itself to break down only on such occasions when his youthful enthusiasm and whole-hearted interest in the talk about his work got the upper hand.

"In my native country young men whose families are identified with governmental circles, as mine is, encounter many obstacles if they have an ambition to enter professional music. The world thinks of Spain as the land of the dance and music," he explained. "Yet music as a profession is not looked upon with favor by parents. My father intended that I should follow the law and eventually enter diplomatic life. But it was my mother's devoted and understanding interest that enabled me to turn to music.

"As a small boy my natural inclination for the violin impressed her and she herself prepared me so that when I was seven years old I was able to pass the severe musical tests demanded for enrollment at the Royal Conservatory of Madrid. I managed to keep at the head of a class of thirty students during the entire course, meanwhile studying law to please my father, until the final year, when his objections were overruled."

* * *

FOLLOWING the conservatory examinations young Sedaño won first prize and he soon found himself well launched in his career. By invitation he played the Wieniawski Concerto with the Madrid Philharmonic, receiving a notable ovation from an audience of 5000. Then followed many triumphs through Spain, with "command appearances" before King Alfonso, the king's mother, Queen Christiana, and the King and Queen of Belgium, each bringing him a royal decoration.

While most of our American boys go to Europe to finish their musical training, Carlos reversed the order by coming to America about a year and a half ago. Here he began study with Leopold Auer who recognized talent of a very unusual order in the lad. Regarding him Professor Auer stated: "He possesses one of the very greatest geniuses for the violin of anyone who has come to my attention during the many years I have been giving instruction."

Following special studies in this country Sedaño returned last summer to Spain for a series of concerts, his every appearance calling forth enthusiastic ovations. After one of these, enthusiasts carried him on their shoulders to his hotel. There, when he was called to the balcony to make a speech, its unique brevity held a world of eloquence; that speech was, "I owe it all to my mother."

Carlos Sedaño has an astounding command of violin literature for one of his years. He has studied indefatigably and his equipment places him securely in the virtuoso class.

* * *

"ONE does not speak much of technic regarding the violin," he observed during our talk. "After all, the concert artist's mechanical mastery of the instrument is taken for granted. Yet, from the student's standpoint it is the most pressing of all subjects; it can never be neglected for other considerations, for one cannot go far in art without adequate means of expressing one's emotions.

"My own desire has always been to make my technic so nearly perfect that I can relegate it among the subconscious things I do. It must be there always—yet it must never obtrude itself. It must be so complete in all its phases that I must never think *how* a passage is to be negotiated but must confine my thought solely to the music itself. Let there be one point of weakness in the technic and this is impossible. Let the mind drift even momentarily from the music to the means of playing it and the music suffers."

P. K.

Mr. Sedano in More Formal Regalia, as His Concert Audiences See Him

Photo by Underwood & Underwood

Carlos Sedano, Latest of Violin Virtuosi to Visit America; Likewise a Devotee to Athletic Diversions

Germany to Improve Music Teaching in Its Public Schools

According to the London monthly *Music,* the importance of music in a general education is a point which German pedagogues believe has never received due attention, and there is now a movement on foot in Germany for the introduction of at least four hours of singing lessons in the week's curriculum of both elementary and higher schools in place of the one and two hours now allotted to it, with part of this time at least to be devoted to a general explanation of musical principles. Under a decree already passed by the Ministry of Culture, among teachers seeking posts in country schools preference is to be given to those who can lead choir singing and eventually found a local choral society. The school teacher is to be the pioneer of musical education in centers where any other opportunities are lacking. Special books of folk-songs suitable for schools, specialized according to dialect and locality, are to be issued shortly, and it is hoped that before long hardly a village will be without its choral society.

A Duty for the Business Men

"Music is an actual, spiritual need that will be satisfied in one way or another by every individual. Lack of understanding of the high importance of good music is the explanation of its apparent neglect in so many places. But it is the business men of a community, public spirited men of insight and understanding, who should see that the art is fostered."—*Hans Hess.*

A good song is as if the poet had pressed his heart against the paper. . . . The low, musical rustle of the wind among the leaves is song-like. . . . The song-writer must take his place somewhere between the poet and the musician, and must form a distinct class by himself. The faculty of writing songs is certainly a peculiar one, and as perfect in its kind as that of writing epics.—*James Russell Lowell.*

That he has given up composing, and now only conducts, was the statement made to interviewers by Pietro Mascagni when he arrived in Vienna to conduct the mass performance of "Aida." In rehearsing with the orchestra, says a correspondent, he shows youthful vigor, and one would hardly take him for a man of 61 and a grandfather to boot.

Free Correspondence Course Page

For Piano Teachers and Students

THE questions and answers as seen in the October and November issues, as also of this December page of the Free Correspondence Course page, are based upon The Music Students Piano Course, published by the Oliver Ditson Company, Boston, Mass. Do not hesitate to send in questions about your piano work, questions which may have puzzled you, and which you would like to have cleared for you.

All technical problems relating to piano teaching and study will be discussed. It is not necessary to give your name for publication, although it should be included in the envelope containing your questions, as a matter of good faith.

Instead of using your real name at the close of your question, place a nom-de-plume which you will recognize when the answer is printed in a subsequent issue. Then your own name will not be printed. Address all questions to the Free Correspondence Course Page, Room 5941, No. 25 Vanderbilt Ave., New York, N. Y. Also state in your letter whether you are a teacher or a student and give such other information as will enable the answers to be more helpful to you.

Question. Please tell me what is meant by fore-arm rotation, etc.

(This is the question printed in the November page, for which there was inadequate space for the reply with the promised illustrations announced for this December page.)

Here is your answer. Try it, and see if it does not help to relieve the stiff wrist of your pupils, and of yourself.

An important movement in piano playing is made by rotating the forearm and hand from the elbow, to the right or to the left. Place your right hand on the piano in playing position so that the fingers rest on the keys c d e f g.

Keeping your upper arm at your side, rotate the forearm and hand quickly to the left, sounding the C with your thumb.

Piano Teachers and Students are invited to make good use of the opportunities offered on this page. Those who seek self-improvement will find the service here provided to be of genuine benefit.

Repeat these motions with the left hand also, rotating first to the left then to the right. Count aloud and do according to the exercise. (The exercise is printed on page 29 of First Year, Book One, of the Music Student's Piano Course, free copies of which were secured by readers of this Correspondence Course page, who clipped off and sent in the free coupon offer to the Oliver Ditson Company of Boston, Mass., printed on the October and November pages.)

Question. What, if any, is the difference between Tempo and A tempo? Sometimes one is seen printed, sometimes the other.

WANTOKNOW.

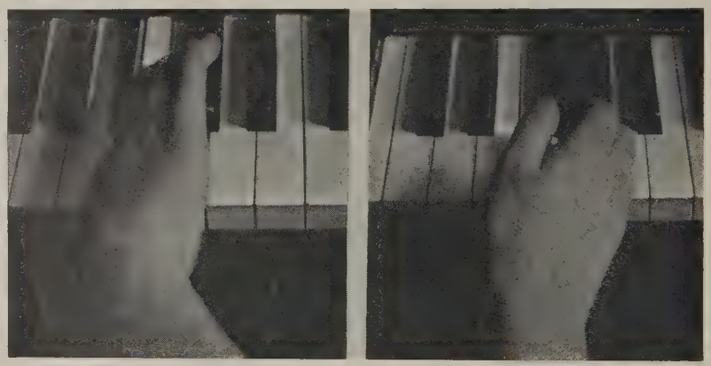
Answer. Tempo means *Time*, referring to the *speed* of a piece, or the rapidity with which one beat follows another. After a change in speed, the sign A tempo is often found, to indicate a return to the original speed. In this waltz, for instance (see page 49 first book, first year), the sign "rit" means a slackening of the pace, and the sign "a tempo" means to go on as before.

Question. What is a Phrase? Meaning that word applied to music.

Answer. A musical phrase can be easily explained thus. Just as several *beats* are grouped together into a "measure" of music, so several *measures* are grouped together into a "phrase." A phrase contains a definite section of the musical thought, which is not complete, however, until the whole has been read. The most common phrase consists of four measures, although shorter ones . . . . and longer . . . . are found (lesson 6, page 34). A phrase may thus be compared to a subordinate clause in a sentence. For instance, if you will read the following stanza of Longfellow:

"Between the dark and the daylight,
When the light is beginning to lower,
Comes a pause in the day's occupations
That is known as the children's hour"

you will feel that each line comprises a distinct part of the thought, which is not complete, however, until the whole has been read. In the same way, musical phrases generally follow each other until the whole musical thought is expressed.



This photo is taken from the first year book of the Music Students' Piano Course published by Oliver Ditson Company.

Allow the weight of the hand and arm to rest on the thumb, with the other fingers inclining upward from it, as in the illustration.

Next rotate your hand to the right, so that the fifth finger plays G as the C is released. The other fingers should incline upward from the fifth. Copy the positions in the picture. Keep yourself and your hand and fingers relaxed. Be careful to keep the C down until the exact instant that the G is played, so that one tone lasts until the next begins.

Question. To Correspondence Course page.

I am the mother of a young child. Am I available for a free copy of the Music Students' Piano Course, as marked in your coupon offer of the new October page, marked "self-help opportunity"? I would so like it, for I so want to teach my own child the Piano, and to start her right. I am not very rich, and good teachers are very scarce in my locality. Could I teach her satisfactorily, and all by myself, with this course? "YOUNG MOTHER."

Answer. You seem very earnest and to the latter part of your question, if you are systematic and particular to make a fixed lesson-hour on regular days for your little one, and let nothing whatever interfere with that lesson period, so long as you are unable to secure a regular professional teacher for your child, and if you follow out faithfully the sequence of the carefully planned-out lessons, the answer would seem to be, why not?

To the first question and part of your letter. Do you know you entirely forgot to place either your name or your address to the foot of your letter?

Question. How can I teach pupils to play legato? How can I best describe it verbally to them?

Answer. To play legato, hold each key down until the next is played, as described in lesson 5, section 5.

Question. I cannot make my pupils grasp the idea of intervals. Can you give any suggestions where I could obtain help?

DISTRACTED.

Answer. Have you read the chapters, and seen the hints for doing this in the pamphlets entitled The Teachers Manual? They are all carefully labelled for you, so that you, the teacher, can be most accurately posted, as to the progressions, etc.

No. it is inadvisable to hand a Teachers Manual over to a pupil. Keep these for your own use. The pedagogical hints they contain are designed to help you to teach, and to pass on to your pupils, and draw out from your pupils that which will develop their music intelligence. The following paragraph, quoted from the helpful little manual pamphlet, may be of use to you in your teaching problem, and also indicate to you why it is best kept for a teacher's use, and not turned over to your pupil. "One of the first principles to be observed in teaching is to give information by asking questions . . . Try, therefore, in these lessons of yours, to make the pupil *think out* whatever you wish him to learn, *from certain leads* which you give him."

Question received from Lincoln, Neb., signed "An Impatient Teacher."

Answer. As the answer required to this question calls for treatment in a different way from the other questions printed, and has to do with the honorable keeping of a contract made and the monetary payments rather than a question dealing with the imparting of piano knowledge, the reply to the important subject-matter of said letter, together with some sympathetically helpful advice regarding the matter, will follow upon the receipt from "An Impatient Teacher" of a stamped self-addressed envelope, which should be sent to Care of Correspondence Course Page, Room 5941, 25 Vanderbilt Ave., New York, and marked on lower left corner of envelope, Personal Problems.

Question. Is it possible to teach oneself to play piano, or to teach?

Answer. If you are unable, for any reason, to obtain lessons, or continue lessons in piano, do not let this deter you. There is a slogan which runs "Teach yourself to teach. Teach yourself to play."

By way of giving Self-tests, see how many of the following questions you can answer offhand, or find out the answer for. Then look for the January page of the Free Correspondence Course for the answers, and see for yourself how near you came to being right.

SELF-HELP QUESTIONS

What is a Modulation? What is an Acciacatura? What is a Gavotte? What is a Key-signature? What does Rall: stand for? What is Secondo? Who was Schumann? What does a harmonic minor scale consist of? Who wrote the Surprise Symphony, and why? How many different kinds of intervals can you name? What is staccato?

From Song to Symphony

By DANIEL GREGORY MASON

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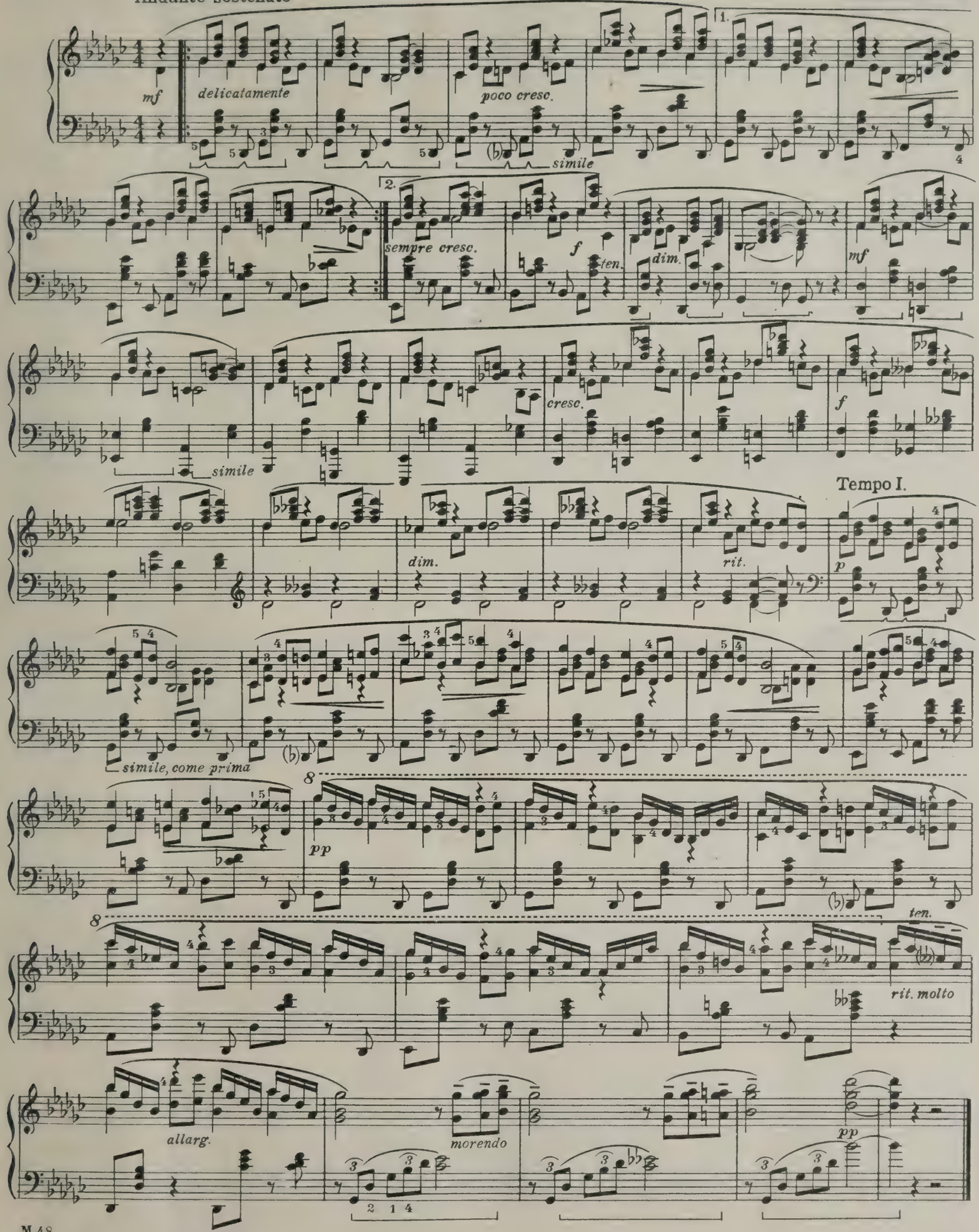
SERENADE

SONG OF THE THUMB

Andante sostenuto

IRÉNÉE BERGÉ



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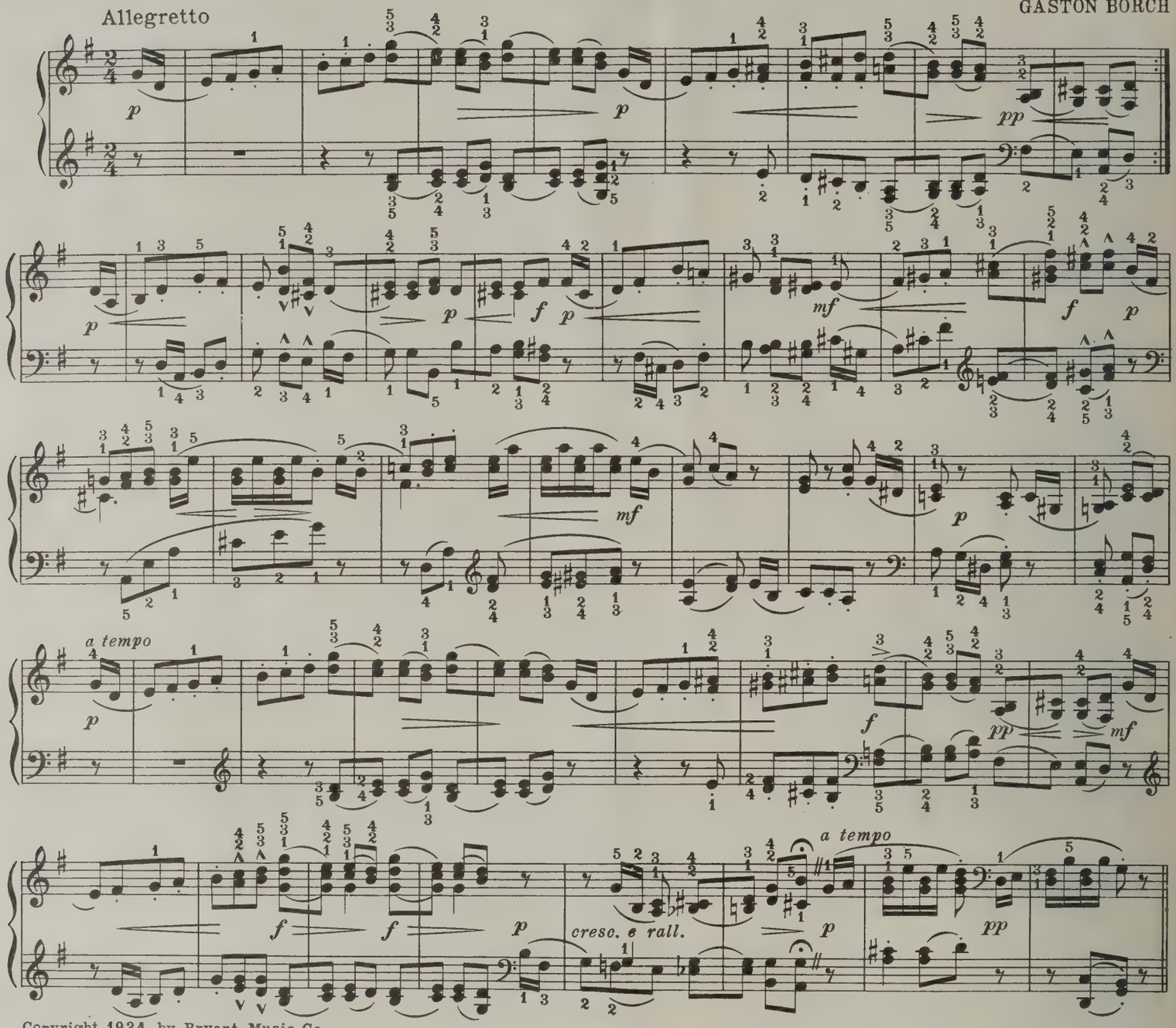
THE ROCKING HORSE

CHEVAL DU BOIS

GASTON BORCH



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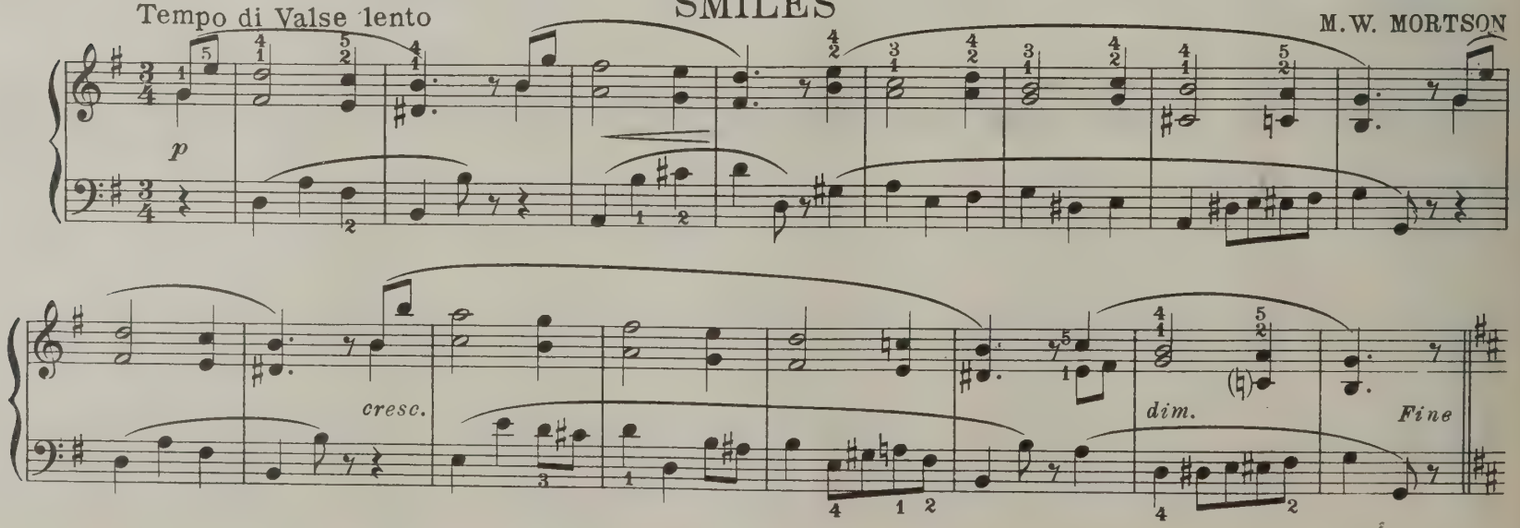
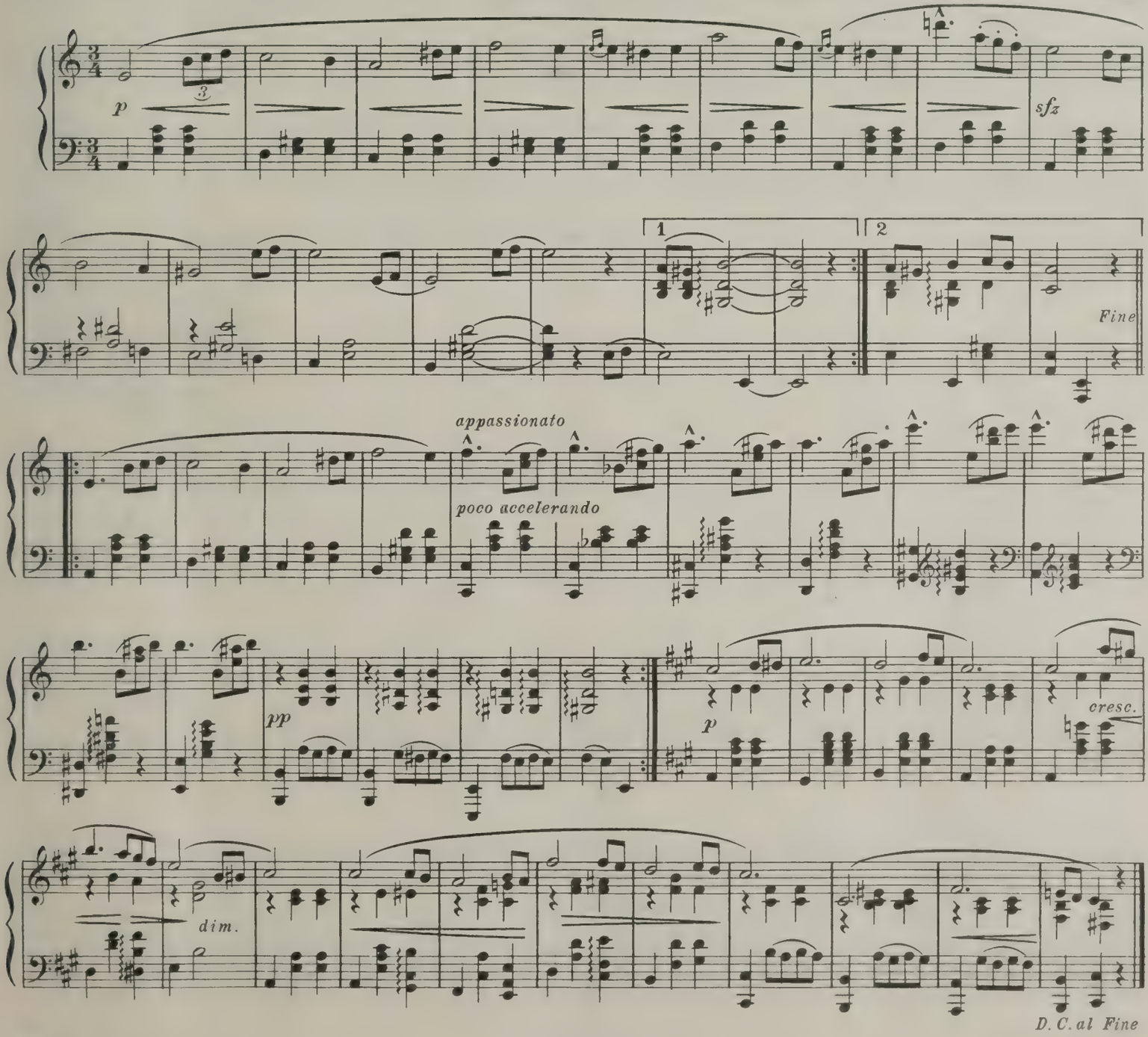
SMILES

M.W. MORTSON



LANDLER

JOSEPH WIELHORSKI



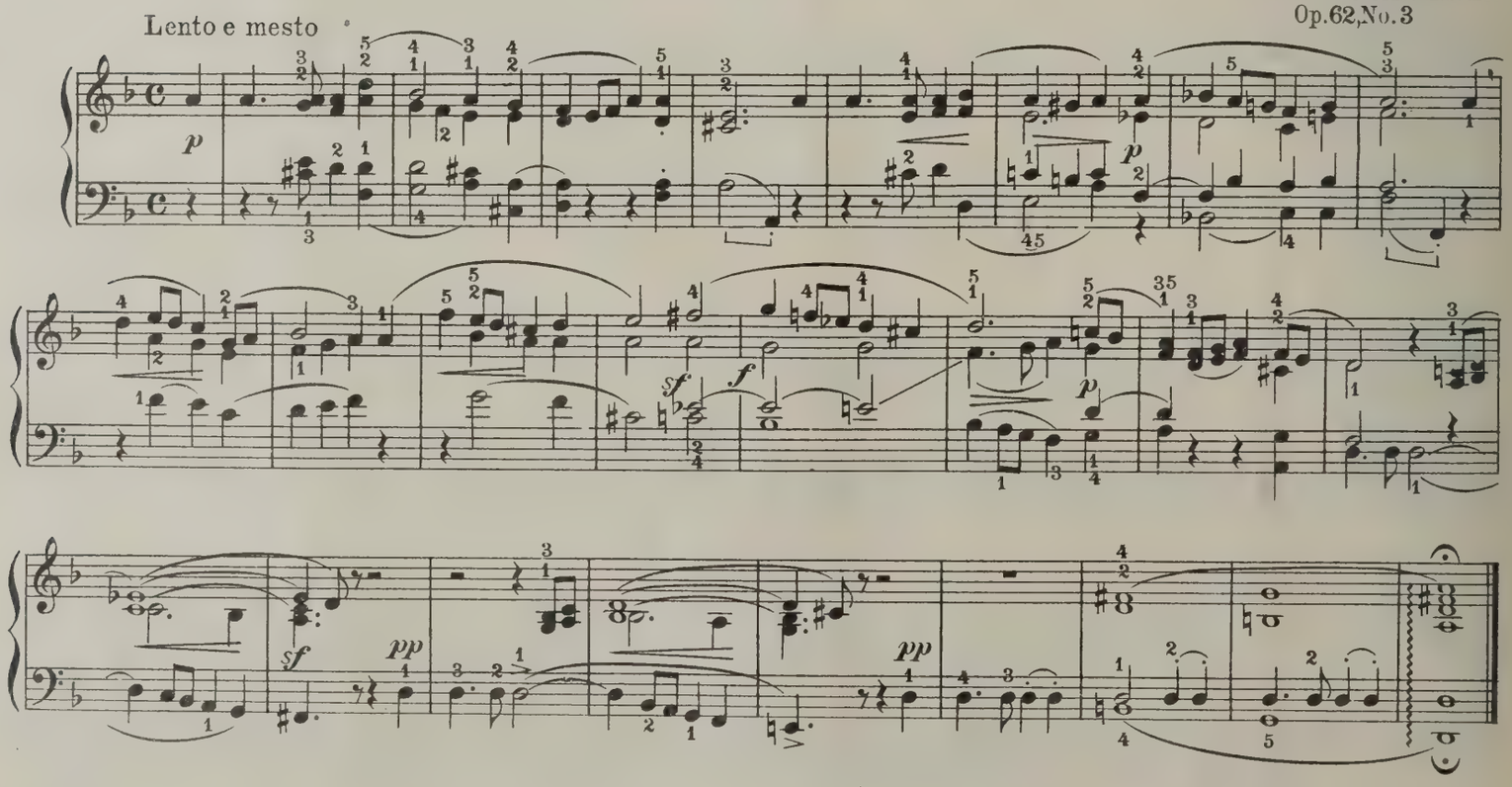
MAZURKA

A FLAT MAJOR

F. CHOPIN
Op. 24, No. 3

A FAIRY TALE

XAVER SCHARWENKA
Op. 62, No. 3



LAST NIGHT

Theophile Marzials

HALFDAN KJERULF

Andantino

1. Last night the night-in-gale woke me! Last night when all was still! It sang in the gold-en moon-light, From out the wood-land
2. I think of you in the day-time, I dream of you by night; I wake and would you were here, love, And tears are blind-ing my
3. O think not I can for-get you, I could not, though I would; I see you in all a-round me, The stream, the night, the

p

dolce

hill. I o-pend my win-dow so gen-tly, I look'd on the dream ing dew, And
sight. I hear a low breath in the lime-tree, The wind is float-ing through, And
wood, The flow-ers that slum-ber so gen-tly; The stars a-bove the blue; Oh!

dolce

p

1 & 2

3

oh! the bird, my dar-ling, Was sing-ing, sing-ing of you, of you!
oh! the night, my dar-ling, Is sigh-ing, sigh-ing for you, for you!
heaven it-self, my dar-ling, Is pray-ing, pray-ing for you, for you!

colla voce *p* *p dolce* *a tempo*

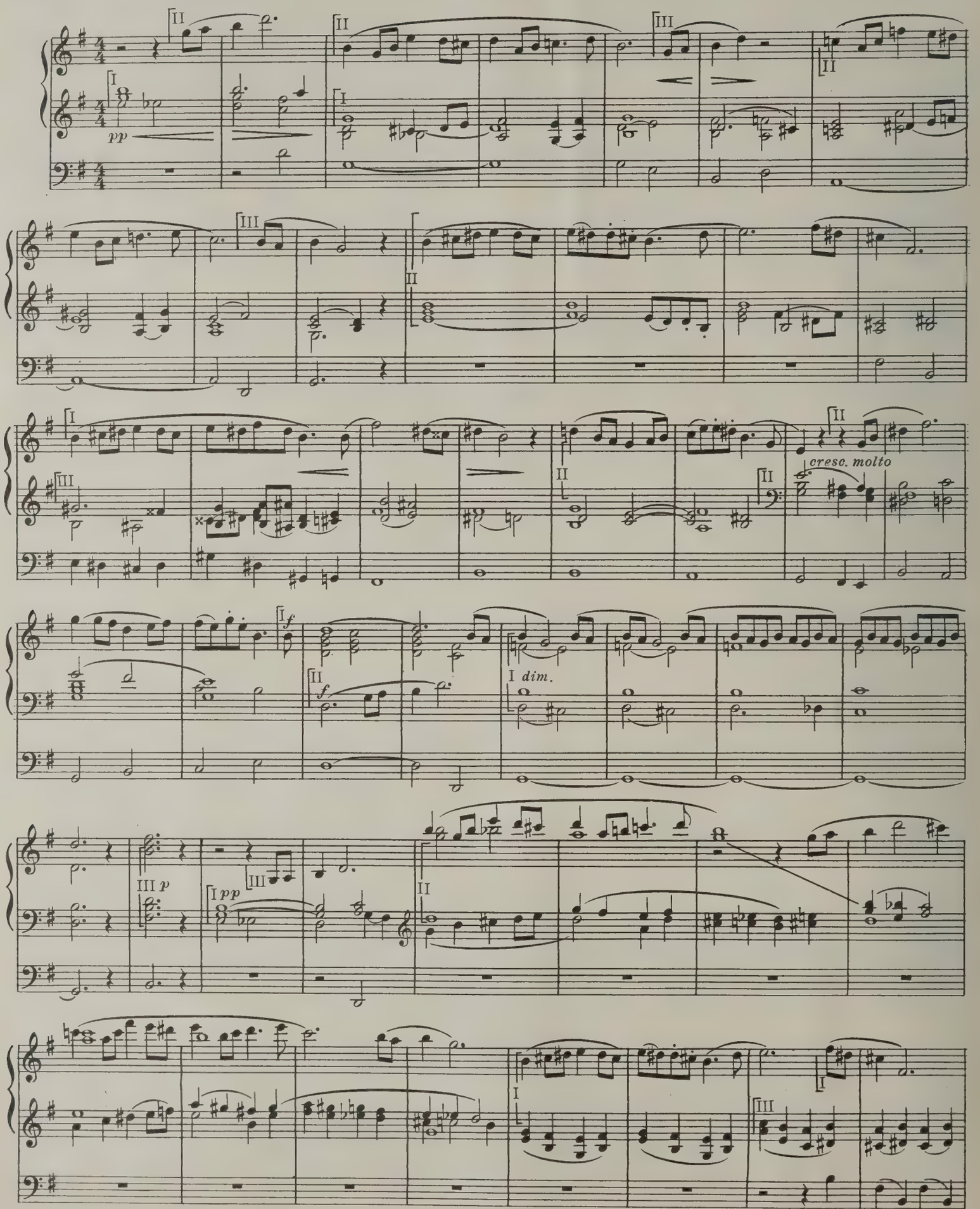
PIPE ORGAN

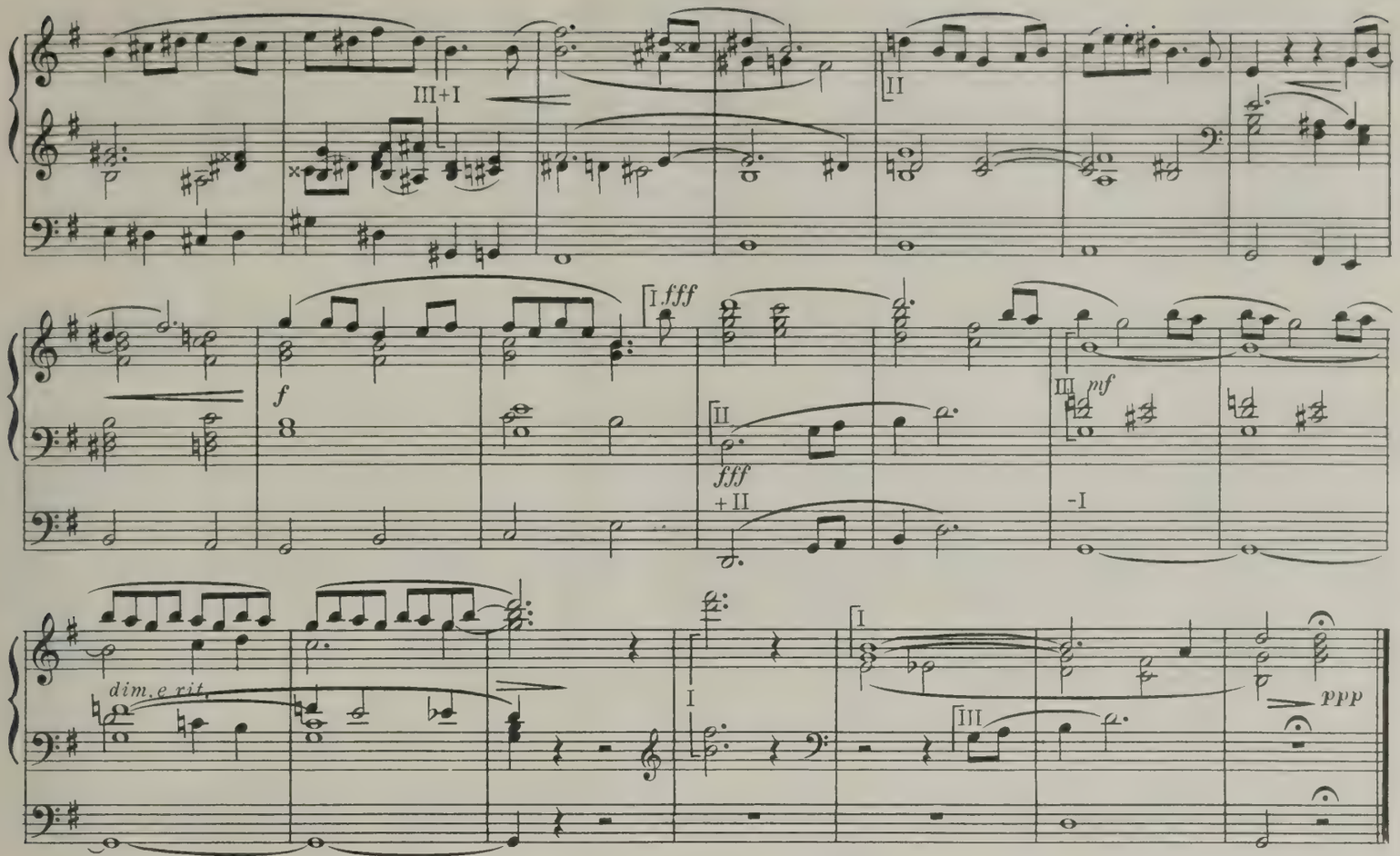
ELEGY

"FAREWELL TO SPRING"

Transcribed by N. de Vore

EDVARD GRIEG,
Op. 34, No.2

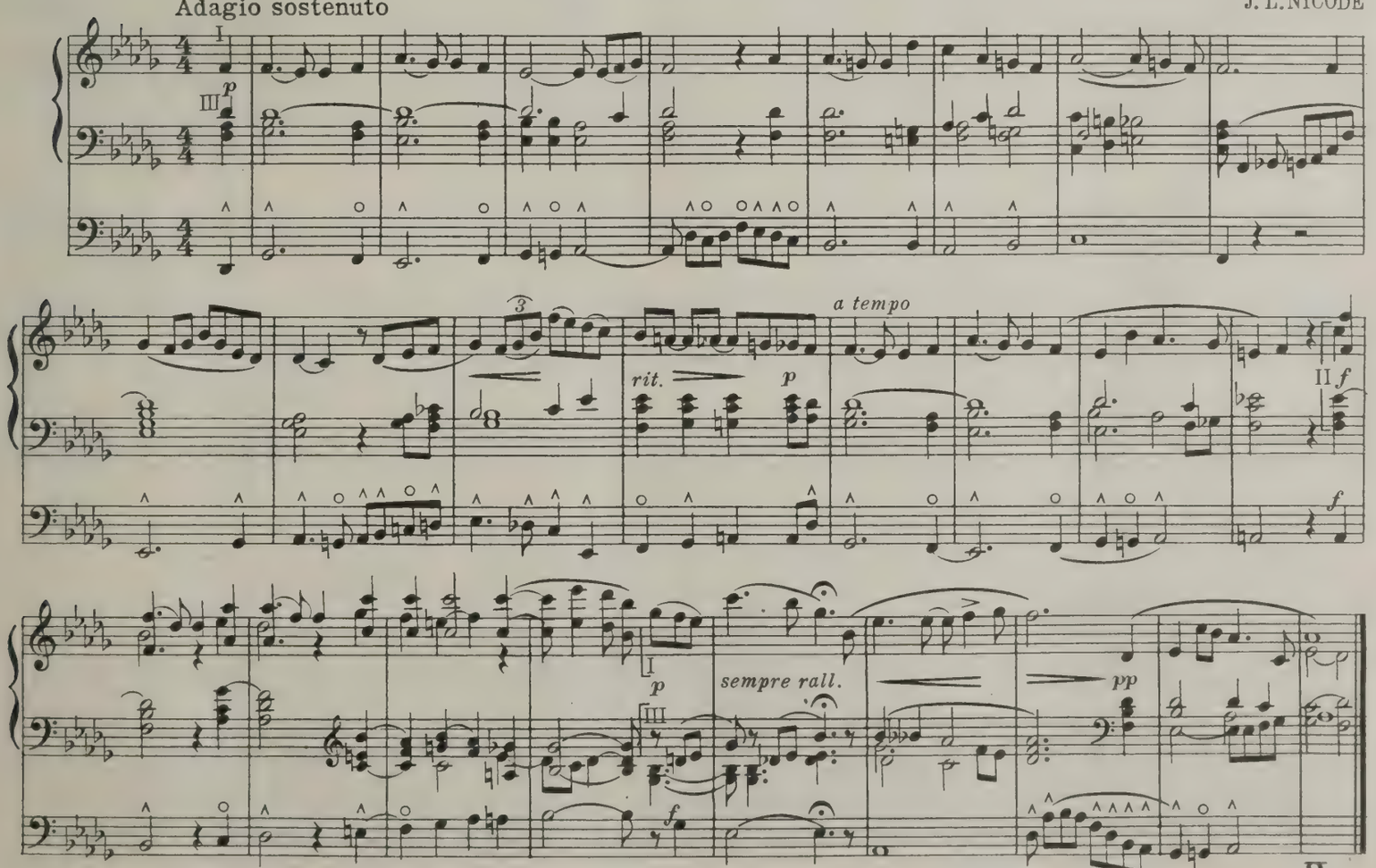




BY SMOLDERING EMBERS

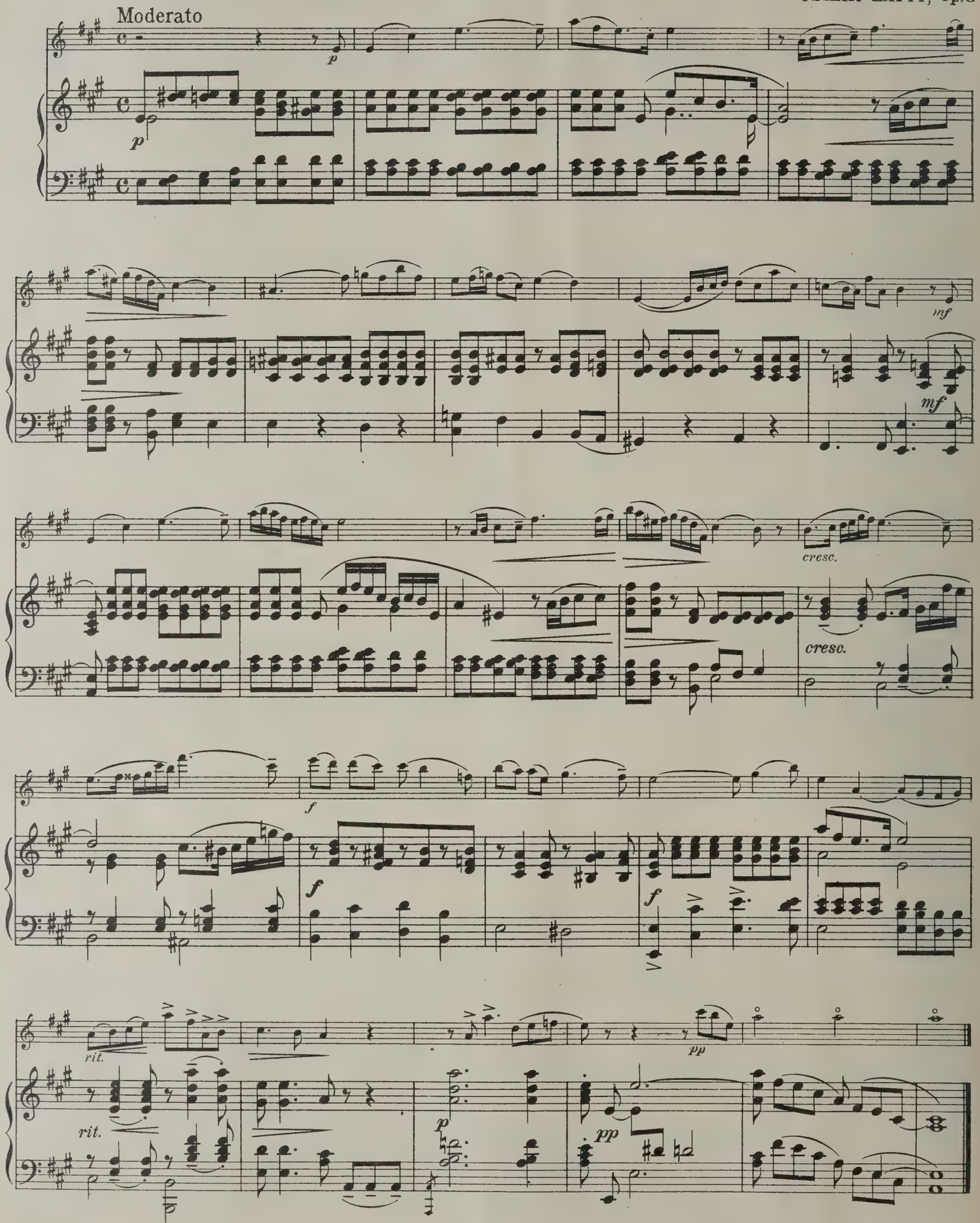
Adagio sostenuto

J. L. NICODE



Romance

OSKAR ZAPFF, Op.8



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Harriette Brower's Page for Pianists—

BUSY Teachers Who Manage to Keep Up Both Technic and Répertoire—The Wide Gulf Between Players of the Old Style and the New—Lessons Culled from Current Recitals

"I AM never going to give up my own playing, for I love it. I shall always keep on studying the piano and learning new compositions. In order to do so I must save enough time out of my teaching day to allow for necessary piano practice. It is difficult of course, but I intend to accomplish it."

So spoke an enthusiastic teacher of piano whose class numbers at least sixty, with a waiting list. In spite of her many pupils, she devotes some time each day to her own study of technic and pieces, and is always on the lookout for new ideas. What she is able to do, others may also accomplish.

Another young teacher is equally enterprising. She is constantly studying and memorizing new works to add to her répertoire, also giving lecture recitals with ambitious programs. She has an equally large class of piano pupils and has resorted to a waiting list, as she cannot accept all who apply.

Several other young teachers, who are instructing large classes of private pupils, are themselves taking lessons, keeping up their répertoires and adding to it constantly. The list could be extended indefinitely, from personal knowledge. What these ambitious teachers are doing, others may be encouraged to do.

* * *

NOT long ago I listened to one of the "old school" pianists, and was impressed with the wide difference from the player of today in the handling of the instrument. It was not that the player was so old in years, but his style of playing was antiquated. One felt he had lived his musical life away from contact with modern thought, in some small town, where Plaidy and Bertini were technical criterions. (Yet one may play these old forms with modern understanding).

This old fashioned sort of playing led me to consider how to put into words a sense of the wide gulf between the old and the new. It seemed to me a competent observer would know at once which was the old and which the new, and the reason why.

The old style player would place himself quite close to the keyboard and sit stiff, with rigid back, arms quite tight at the sides, released occasionally from that position, only to return to it again. Hands also in stiff position and wrists more or less high. Finger action apt to be fair, because fingers are the only active part of the anatomy. Phrasing very inartistic, because the finger is simply lifted to end a phrase, or the hand is thrown back from the wrist, which looks particularly old fashioned at present. Another old device is to play a legato melody with constantly slipping fingers. Can you not picture this old-time player in all his rigidity? He thinks it wrong to use his arms freely and loosely. In short, he has no arm relaxation and this is one of the great causes for his antiquated style.

Contrast the old style performer with the modern one. He sits at a comfortable distance from the instrument so that knees are on a line with the edge of the keyboard. His body inclines slightly forward and is pliable and yielding at the waist. Arms hang loosely from the shoulder, for they are entirely relaxed and carry the hands up and down the keyboard wherever they are needed. This player phrases with the arms, not merely with the fingers, for the arms lift fingers off the keys with aid of a flexible wrist. In this way a lovely, sympathetic tone can be produced, filled with the quality which results from arm relaxation, in distinction to the dry quality of mere finger touch minus the arm quality. This player is never seen to throw his hand back from the wrist at the end of phrases or passages. No, he raises the hand—or finger—off the key by lifting the arm.

These are some of the tokens by which the two kinds of playing may be instantly recognized. Fortunately we find very few of the old fashioned players who come before the public today in the great music centers. But there are still a good many who do not yet use relaxed arms as they might.

* * *

WE discussed briefly last month the exorbitant fees some of the artist teachers charge for lessons—fees that are all but prohibitive. Such fees are a serious handicap to aspiring and talented students who are struggling to obtain a musical education and think they have arrived at the stage of the artist teacher.

There is another side to the picture, and that is the constant calls made on the time, strength, patience and reputation of performers of all kinds to contribute their services here and there without pay. A prominent writer and editor said recently in a public address: "Do something for nothing and you will be taken at your own valuation. Musicians should insist on being paid for their work; if they are not, they set their own value on themselves. We are too apt to give our time and talents for nothing. If anything is worth doing, and we can do it well, it ought to be paid for."

Never were truer words on this subject spoken. We value lightly what costs us nothing. The hostess who is "at home" to her friends of an afternoon looks over her lists and selects those—professional or otherwise—who can entertain. They are besought to bring their instrument, voice or fingers along and "give a little music." This happens daily in many homes in New York and other large cities; indeed it can happen anywhere. If the hostess thought the artist expected a fee she would not ask or impose on him.

It is the same principle with teachers who are constantly besought to lower their terms, because this or that student cannot come up to them. If the terms are within reason, and commensurate with one's ability and experience, I would counsel, No! The world will respect you and your art if you hold to your principles. Teachers are also frequently importuned to accept so-called scholarship pupils—which means teach the students for nothing. In other words; give of your best, the art which has taken your whole life to perfect—all your experience and what it has cost, in dollars and cents—and pour it out freely to those, who, often lacking in gratitude, may a little later, turn and rend you.

The many scholarships for music students are the result of a beautiful idea of helpfulness and service. Will the recipients of this bounty be sufficiently grateful and appreciative of what costs them nothing? Let us hope they will. May they resolve to prove their gratitude by both word and deed.

* * *

THE outlook so far promises there will be a brilliant season of piano playing this year. Well known masters to whom we have listened in former seasons, will again delight and instruct us. I see that Ernest Hutcheson will give a history of piano music in seven recitals, which are sure to be of great value to pianists, teachers and students. Nicholas Medtner, Russian composer, also Alexander Brailowsky, will both play here. The appearances of outstanding pianists will be mentioned in these columns, when their work is especially instructive and uplifting; when we can gain new light from it as to technic, interpretation and inspiration.

The first of the European artists to appear was Harold Samuel, of London, called a Bach specialist, though it is said he plays music of other composers equally well. He played two programs of Bach's music, to the delight of the musically elect, who gathered to hear him. It was straightforward Bach playing, clear, clean-cut, rhythmic, well accented and shaded. Mr. Samuel plays with admirable sincerity, and generally with excellent taste and a fine sense of values. But one could not help wishing for more sentiment and less speed in the Chromatic Fantaisie. To start this wonderful epic in a more thoughtful, meditative mood, greatly enhances its beauty and meaning. Have all pianists—except Paderewski—combined to play this opening as fast as possible?

In the second recital, Mr. Samuel's playing was superior to that of the first occasion, filling the music with atmosphere and poetry; as one musician remarked, "he outdid himself, and played as one inspired."

The selection and arrangement of these programs was illuminating. Large works, of which there were a couple for each program, were contrasted with shorter pieces. Some were familiar, as the Chromatic Fantaisie and Fugue, and some of the "Forty Eight," but many were new to our concert rooms. On the first list was the English Suite in F Major and the Fantaisie and Fugue in D Major; on the second, the Partita in D Major and Fantaisie and Fugue in A Minor. Such opportunity to hear Bach so well done should send us to this music for deeper study. We sincerely hope this artist will visit us again before long.

Among American pianists, the programs of two were noteworthy Dorothy Miller Duckwitz possesses a smooth, clean technic, combining both power, delicacy and variety of tone. Her program began with the Bach-Tausig Toccata and Fugue in D Minor and ended with a group of Debussy, whose music the pianist plays with true insight. Between these opposite poles were a set of little classics and several Chopin numbers—nocturne, two études and the G Minor Ballade. The Ravel Sonatine, Cyril Scott's "Lotus Land," and two Valses of Granados were also on the list. Miss Duckwitz's playing was received with marked favor.

The second program, of the two referred to, was given by Ralph Leopold, who also began with Bach—the Partita in B Flat, edited by Harold Bauer. It will be remembered the Gigue which closes the work, is the familiar one of constantly crossed hands. The editor has arranged it so that the right hand does the crossing instead of the left, as in the original. Siloti has also edited the Gigue, in a way to omit crossing altogether. Mr. Leopold included, among other things, five youthful pieces by the child Mozart, composed when he was eight. They are of naive charm and simplicity, and were discovered only last summer. There were also a Scriabin Sonata, Op. 30, No. 4; Rachmaninoff, Etude Tableau, Op. 33, No. 2; Liapounow, Etude Tempest, some interesting Grieg, two pieces by Jongen and the "Ride of the Valkyries," by Wagner. Mr. Leopold possesses excellent technic, good tone and variety of touch. His programs are always instructive as well as interesting.

New Issue of the League of Composers' Review

There have been but few attempts in this country to publish a serious musical review which purports to represent the interests of the really modern movement in creative music. The latest issue of *The League of Composers' Review*, which has just been received, accomplishes this object admirably. Both in its physical appearance and in its content it is a distinct credit to the league. It contains articles by Edwin Evans, Alfredo Casella, Lazare Saminsky and Boris de Schloezer on topics of contemporary significance. In the Forecast and Review Department there are notes by Guido Gatti, Edwin Evans, Richard Hammond, Egon Wellesz, Irving Schwerke and Daniel Lazarus. Mr. Hammond writes with fine discrimination and engaging diction regarding the Salzburg festival which he attended as an American delegate.

Winning Success in Singing

(*Continued from page* 11)

My teacher knew the *bel canto*. Never did he allow me to force my voice. For six years I studied with him, and for three of them I studied only exercises. In a recent Chicago concert I sang twenty-eight songs, sixteen of them encores, and yet I felt no fatigue or had any ill effects in my throat.

If one has a good voice placement, and has studied long and properly, one never has to practice exercises before singing. I have heard singers frantically practising exercises just before going on the stage, in order that they might be in readiness. Thanks to my teacher's thoroughness, and that I followed his commands, I can now go to the theater and sing an opera from start to finish even though I have not practised an exercise for two weeks.

Margaret Anderton's Confab Corner

(*Continued from page* 15)

Charlotte K. Hull is herself an honored pupil of Sevcik, of Vienna, and of Viardo, of Paris, in addition to being a graduate of the Chicago Musical College, and has played with orchestras in Europe, and concertized in America. Of modest and retiring nature, she has laid aside this phase of her career in favor of teaching and moulding future violin soloists and orchestra players, and is carrying forward this work along the highest ideals.

In addition to this Junior Quartet, she has a Violin ensemble of small children, some as young as five years, who play with a dash and verve which is delicious to witness. Altogether with stringed instruments, with voice, with piano, harp, etc., the musical work being done by the Estelle Platt School of Music, both in New York City, and in the branches which are being organized and opened in several suburban districts, is very much worth while, and deserving in every way of the success which is attending it, and of the efforts being expended in its development by Estelle Platt and Charlotte Kendall Hull.

Accidental Strokes of Genius

John Milton set out to write a drama, but instead of a drama he produced an epic, says Alexander Brent-Smith in the London *Musical Times*. Jane Austen, in "Northanger Abbey," intended to parody the sensational writing of Mrs. Radclyffe, but discovered as her work progressed that she was producing not a parody but a novel of remarkable genius. Wagner built the *finale* of the second act of "The Mastersingers" upon a theme which he intended to sound foolish, but which turned out in its development to be magnificent, just as Mr. Pickwick was created by Dickens to be the butt of every swindler, and became almost imperceptibly the master of every circumstance.

Beethoven wrote a canon making fun of Maelzel and his metronome, but this same tune he used shortly afterwards in the eighth Symphony and transformed into one of the loveliest movements he ever composed. Thus it happens that well-written movements frequently take their character from accidental features rather than from their parent themes.

Conducting a Part of Every Musician's Training

The only way to learn conducting is through practical experience, and this branch of musical education is being developed on lines which show great breadth of mind in those who have originated it. It has come about that the conductor's seat is far from being the sacred preserve of a few, as it had been in the past, and that the student who aspires to it is no longer to be judged guilty of trespass. To put it plainly, conducting is accepted as part of the musician's training. Whether he will ever have a chance of using the stick outside his school is another matter; if the opportunity arrives, he will be able to point to his apprenticeship.—*William Wallace in the London Musical Times.*

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Worth-While American Composers

(No. 13 in a Series of Biographical Sketches)

CORA W. JENKINS

CORA W. JENKINS, teacher and composer, was born in Oakland, Cal. She is the director of the largest music school on the Pacific Coast, which had its beginning some eighteen years ago when the first unit was constructed —combining the artistic qualities of home and school and cleverly arranged to seat two hundred and twenty-five in its audience room for frequent concerts.

In a few years more room was needed, so a charming cottage on the Boulevard, just the other side of Miss Jenkins' little garden was annexed for office and teaching rooms. About six years ago, with every department overflowing, Miss Jenkins added to her equipment still another building on the sunny corner just a block away and with wonderful floor space.

In this building the class rooms accommodate thirty to forty students at a time for daily recitation in harmony, history and ear training.

In addition to the charm of these surroundings the year round, which Miss Jenkins believes a necessary environment for making music, there is a summer home in the high Sierras, where with her sisters, nieces and a few friends the summer vacation is spent. In this beautiful forest home many of Miss Jenkins' most enchanting tone pictures for children were conceived, among them "The Song of the Wind," "The Wood Fairies," "A Little Flower," "A Frosty Night" and many others.

"The Rushing Stream" is a song of that lovely Feather River, now famous on the Western Pacific route for its picturesque winding down the Canyon.

The "Merry Heart" is an intimate revelation of herself; "The Whirlwind," "The Drive Around the Lake," "The Fireside Song" all fascinating experiences or tales of childhood, hence their remarkable entrée into the child musician's répertoire, and their enthusiastic reception by teachers of children all over the United States and Canada. The Arthur P. Schmidt Company has published some

Cora W. Jenkins

thirty-seven of Miss Jenkins' little pieces, the "Pictures of Childhood," her last set, being just out.

Her own course of study is interesting to follow: as a young girl in San Francisco under S. Monroe Fabian, Alice Bacon Washington, Francis Rock. In New York and Boston theoretical training under Dr. Percy Goetschius, Dr. Thomas Tapper and others with unremitting study of piano and ensemble music every year of her life.

Importance of Keeping the Piano in Tune

By A. G. Gulbransen
President of the Gulbransen Co.

PIANO manufacturers, dealers and the public should have a very vital interest in piano tuning. If all three could be aroused even to a normal and proper interest, there would be no "tuning problem."

It would help the entire music industry if pianos were tuned as often as they should be. It would help the music appreciation of the nation.

One of the first things to be encouraged by all of us is the charging of prices for tuning that will enable the men engaged in the profession to make a respectable income and make it an object for them to stay in it. The competent piano tuner must necessarily apply himself conscientiously to his work, and he should have reason to be proud of his ability and the profession in which he is engaged. He should be assured of a permanent and attractive opportunity in his chosen field.

Merchants should realize that the employment of a competent service man is one of the best things for their business. In the first place, piano tunings and repairs by such a man will be handled in a way that will reflect credit on the house sending him out.

In the second place, it will help sell more pianos, for this reason: What the tuner says about a piano has a great deal of weight; people respect his judgment; he is a practical man, they feel, and unbiased, not being engaged in the *selling* of pianos.

When there is a proper appreciation of tuning on the part of the trade and public, more competent, intelligent men will be attracted to the profession. And there is no doubt in my mind that this condition will prove to be a distinct and noticeable factor in the sale of more pianos.

The public's interest in piano tuning is warranted by reason of the facts that frequent tuning preserves the instrument iself, makes it a pleasure for one to play it and gives greater enjoyment to all listeners. It is also important that children hear pianos in tune, so that they may form a correct idea of good music.

Concert pianists have their pianos tuned and regulated before each performance; music teachers four to six times a year. Great pianists do not pay tuners big salaries and expenses to travel around with them and tune and keep in adjustment their pianos every day, without very good reason. That reason is that the daily-tuned piano *sounds* better. So our insistence that every piano should be tuned and regulated every six months to get the most out of it is certainly a most moderate and reasonable one.

Additional Fellowships Offered by Juilliard Foundation

The Juilliard Musical Foundation will award a few additional fellowships to American music students. These fellowships will be awarded by competitive examinations and will be in the departments of singing, violin and violoncello.

Examinations will be held in New York City, Dec. 15 to 20, 1924. The appointments will be for the remainder of the school year.

To be admitted to examinations, students must be over sixteen and under thirty years of age; they must present credits in general education equivalent to a four-year high school course; and they must demonstrate exceptional training and capacity in the chosen division of music study.

Students residing at a distance from New York may have their traveling expenses paid if they are awarded a fellowship.

Applications for admission to examinations must be made on forms which will be furnished on request made to the Juilliard Musical Foundation, 49 East Fifty-second Street, New York City.

Students awarded fellowships will have the opportunity to study under distinguished teachers employed by the foundation. No students will be sent abroad or to teachers other than those employed for the Juilliard studios. Requests for blanks must reach the office of the foundation by December 10, 1924.

Dr. Conterno Organizes Orchestral Practice Classes in New York

Dr. Giovanni E. Conterno, well known as a band and orchestra conductor and for some time conductor of the Bridgeport Philharmonic Association, is organizing free classes for young instrumentalists who are desirous of obtaining practice in orchestral routine. Rehearsals are being held at the City College of Music in New York, of which Dr. Conterno is a member of the faculty.

Mr. Hageman as Guest Conductor

Richard Hageman, the well known vocal teacher and conductor, appeared as guest conductor with the Buffalo Symphony Orchestra on Nov. 16. On the afternoon of Nov. 9 Mr. and Mrs. Hageman (Renée Thornton) entertained at their New York residence. Many persons prominent in the musical life of the metropolis attended.

Busy Days at the Anna Tomlinson School of Music

The Anna Tomlinson School of Music in Berwyn, Ill., has been exceedingly busy and the pupils have had many engagements. They gave a delightful program for the La-Vergne Parent Teachers Association. They gave a recital at Downers Grove, Ill., where Geraldine Lacey is in charge of the branch, and at Hamilton Park Field House, Chicago, Ill., under the supervision of Irene Roberts Anschicks. Another successful recital was given at Rockford, Ill., under direction of Nellie Farr, and Hazel Leeds.

The school has also arranged to give monthly programs by the faculty and guest artists in each building of the Berwyn Public Schools. Last month's program was given by Theodora Bliedung, violinist and member of the faculty, with Helen Pabst, also of the faculty, accompanist. Miss Bliedung has only recently become affiliated with the Anna Tomlinson School of Music.

La Forge-Berúmen Studio Activities

On the evening of Nov. 7, the following artist pupils of the LaForge-Berúmen Studios gave a musicale at the Fordham Branch of the Aeolian Company in connection with the Duo-Art Piano: Grace Demms and Kathryn Rogers, sopranos, accompanied by Loraine Adams, Valeriano Gil, tenor, accompanied by Alice Vaiden Williams, and Arthur Warwick, pianist. Artist pupils scheduled to participate in the Noonday Musicale on Nov. 28, at Aeolian Hall, New York were Mathilda Flinn, Anna Book, Betty Burr, Helen Fromer, Loraine Adams, Arthur Warwick and Sarah Newell.

A concert under the direction of Frank La Forge and Ernesto Berúmen was given at the Kew Gardens Country Club on Oct. 30, for the benefit of the Church of the Resurrection of Richmond Hill. Those appearing on the program in addition to Frank La Forge, Ernesto Berúmen and Arthur Kraft, were Edna Bachman and Madeleine Hulsizer, sopranos, Grace Divine, contralto. Mary Frances Wood, pianist, and Constance Mering and Loraine Adams, accompanists. A very delightful program was rendered and enthusiastically received by the large audience. The concert at the Kew Gardens Club has become an annual event of the La Forge-Berúmen Studios and is always attended by a capacity audience.

Next Cortot Class in Paris for Americans Only

Through Alfred Cortot's representative at the David Mannes Music School, Berthe Bert, announcement is made that the French master's next class in Paris in June will be only for a group of Americans, winners of the Scott scholarships and others who take preparatory work here with Mlle. Bert. M. Cortot will hold private classes in Paris during June and July for those students and for others who will have prepared with Mlle. Bert.

Anna Johanson has been appointed assistant supervisor in music in the public schools of Milwaukee, Wis. Miss Johanson has been director of orchestras in the schools of Davenport, Iowa. This appointment is the first step in a radical improvement of musical work in Milwaukee schools. Miss Johanson is the first of ten special teachers to be employed for bands, orchestras and all forms of music where specialized training is required.

Thomas Conkey, baritone, pupil of Dudley Buck, sang leading rôles successfully in several operettas in the St. Louis Municipal Theater last summer. He also undertook a tenor rôle, singing creditably the part of *Count André* in "Lilac Domino."

New Books on Music

First Aid to the Opera-goer. By Mary F. Watkins. Published by Frederick A. Stokes Co.

The story-plots of the more popular grand operas are related in entertaining and rather breezy style by the author. An attempt is made also to give some idea as to the character of the music of the operas.

* * *

Pictured Lives of Great Musicians. By Alethea and Rebekah Crawford. Published by C. C. Birchard & Co.

Bach, Haydn, Mozart, Beethoven, Schubert and Wagner are the composers represented in this little volume of biographical essays for young readers. The numerous illustrations which accompany the text are excellent. The stories of the great musicians are told in a simple, human way that should tend to fasten the leading facts of their lives securely in the minds of students.

* * *

From Song to Symphony. By Daniel Gregory Mason. Published by the Oliver Ditson Co.

This manual of music appreciation constitutes the second year of the study course in music understanding adopted by the National Federation of Music Clubs. Its purpose is to present the principal types of musical art in a manner that will enable readers to distingush for themselves its great masterpieces, "to understand their aims and methods, and to respond to their appeal."

* * *

What Music Can Do for You. By Harriet A. Seymour. Published by Harper & Brothers.

The application of music to the everyday aspects of life, to the spiritual and physical welfare of the individual as well as to the educational development of the child is discussed here in readable fashion. Mrs. Seymour is the director of an important school of music in the metropolis and she has undoubtedly had ample opportunity to test her theories. There are supplementary lists of books on music, teaching pieces, phonograph records, etc.

* * *

The Art of the Prima Donna and Concert Singer. By Frederick H. Martens. Published by D. Appleton & Co.

One of our most prolific musicologists, also prominent as the author of many excellent lyrics that have been set by contemporary composers, is responsible for this collection of interviews with prominent singers. The publisher gives credit to *The Musical Observer, Musical America* and THE MUSICIAN, for excerpts that have found their way into the volume. Among the better known of the singers whose views are recorded are Lucrezia Bori, Emma Calvé, Geraldine Farrar, Amelita Galli-Curci, Frieda Hempel, Maria Jeritza, Rosa Raisa and Ernestine Schumann-Heink.

* * *

A Book of Operas. By Henry Edward Krehbiel. Published by The Macmillan Co.

This is a new edition of a book which has for many years served a valuable purpose through its informative and authoritative discussions of the grand operas which remain in the standard répertoire of the day. The publishers have brought two previous volumes under one cover without disturbing the comprehensive scope and detail of the originals. These volumes were known as "A Book of Operas" and "A Second Book of Operas."

* * *

How to Sing. By Lilli Lehmann. Translated from the German by Richard Aldrich. Published by The Macmillan Co.

This is a revised edition of a book which has already taken its place among the most widely accepted treatises on the subject of singing in the library of musical literature. Mme. Lehmann's unique position in the world of song and the distinguished success that has characterized the work of her artist-pupils have established her as an authority on vocal problems.

* * *

Music Appreciation and The Studio Club. By Eva Clare. Published by Longmans, Green & Co.

Members of study clubs frequently find it difficult to discover material for the programs they desire to present. Local libraries are usually not overstocked with the sources of information that provide data for the papers which are to be prepared on the subjects assigned to these members. Apparently Miss Clare had this dilemma in mind when she planned the delightful and informing volume. It will be welcome, indeed, to all these searchers for information.

* * *

Modern Music, Its Aims and Tendencies. By Rollo H. Myers. Published by E. P. Dutton & Co.

This little volume presents a survey of modernism in music, tracing the evolution of the technique, the discarding of the "old crippling conventions" and pointing out the uses to which this "new-won freedom" have been put.

* * *

Lillian Nordica's Hints to Singers. By William Armstrong. Published by E. P. Dutton & Co.

Among the writers on musical subjects whose essays have found a permanent place in the literature of the day, none is more engaging in style, more conscientious in his regard for values than is William Armstrong, who has in this book set forth intimately the experience and views of the great American singer, Lillian Nordica. It is not a technical treatise, but a compendium of practical hints for those who would make singing their profession. There is included also an account of Mme. Nordica's training for the opera, as told in the letters of the singer to her mother, Amanda Norton.

* * *

Musical Competition Festivals. By Ernest Fowles. Published by E. P. Dutton & Co.

Musical competitions are established institutions in England. In the United States we are just beginning to hold them. Mr. Fowles is an experienced adjudicator at the great contests held annually in London, Stratford, East London, and North London, and is able to write on this subject with undoubted knowledge of its practical problems. He discusses the music itself, the audience, the competition, the adjudicator, the scale problem, sight-reading and possible developments.

* * *

Outspoken Essays on Music. By Camille Saint-Saëns. Published by E. P. Dutton & Co.

This authorized translation by Fred Rothwell reveals the noted French composer, whose comparatively recent death deprived the world of one of its outstanding figures in music, as a litterateur of commanding parts. He writes of Vincent D'Indy, Liszt, Rameau, Chopin, Sarasate, Gounod, the metronome, modern music and animals. To the reviewer he becomes most interesting and engaging in his chapter "Impressions of America," in which he discusses us sympathetically yet frankly. Saint-Saëns was not only a great composer but also a wise philosopher.

College Girls' Glee Clubs to Compete in Contest

The first contest among college girls' glee clubs ever held in the United States will take place in the spring as a result of a conference held in Cincinnati upon call of Burnet C. Tuthill, manager of the Cincinnati Conservatory of Music. Delegates present were: Helen Hartinger, Ohio Wesleyan, Delaware, Ohio; Elizabeth A. Upp, Western Reserve, Cleveland; Dorothea Bawden, Dennison, Granville; Ola Trump, Miami, Oxford; Mildred Lambert, University of Cincinnati and Prof. Clarence C. Robinson represented the students of Ohio University, Athens, as did Mr. Tuthill the Cincinnati Conservatory of Music.

Organization was effected under the name of Intercollegiate Girls' Glee Club Association of Ohio. Officers elected are: Miss Lambert, president; Miss Upp, secretary, and Miss Hartinger, treasurer.

It was decided to hold the first contest in Dayton. March 20 was fixed as the tentative date.

John Doane Again Teaches in New York

John Doane, vocal coach, has recently returned to New York from California, where he gave his annual organ recital in Balboa Park, San Diego, in July; and, later, another at Mission Hill Congregational Church, in which a new organ, designed by himself, was opened on Sept. 25. During the summer Mr. Doane conducted a class for singers. Several of his pupils were presented to California audiences. Mr. Doane has reopened his New York studio and resumed his position as organist and choirmaster at the Church of the Incarnation.

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Reviews of the Latest Music

FOR THE VOICE

From Oliver Ditson Co.

FLORIDIA, PIETRO. *Early Italian Songs and Airs.* (Vol. II.) For high voice. This volume from the Musicians' Library covers the literature of vocal music from Provençale to Supriani, representing a period that was particularly rich in its output of pure melody. The selection of material and its transcription into the modern idiom are especially felicitous. Biographical sketches of each composer and critical essays supplement the forty songs and airs.

CADMAN, CHARLES WAKEFIELD. *From a Tropic Land. (Wild Sweet Land, Starry Waters, Moon-Flower.)* Three songs published in high and medium keys. Typical Cadman songs, expertly written and all of them of peculiar melodic charm. They are songs of love and nature, the lyrics by J. M. Stuart Young calling for especial mention.

CANDYLN, T. FREDERICK H. *An Evening Hymn.* A sacred duet for soprano and tenor. The text is by Bishop Heber and the setting is simple in structure with a pleasing harmonization.

PUTNAM, GRACE MAHEW. *Ho, Every One That Thirsteth.* Sacred song, published for high and medium voices. The text is from Isaiah LV: 1, 2; 6, 7.

FORSYTH, CECIL. *Homeward.* Published for high and low voices. The lyric is by the composer and contains genuine poetic feeling. Simply but effectively harmonized.

GAUL, HARVEY B. *Ride On, King Jesus, De New Born Baby.* For low and high voices. Two Negro spirituals that will interest singers and audiences. Mr. Gaul brings a practiced hand to the task of rendering these homely folksongs into a latter day musical garb and achieves a thrilling climax in the former song. The latter is a Christmas song of the Negro fishermen.

From the Arthur P. Schmidt Co.

GRANT-SCHAEFER, G. A. *Drink to Me Only With Thine Eyes.* The present day vogue for the use of old favorite airs in our concerts suggests that this excellent arrangement of Ben Jonson's ever beautiful poem will meet with widespread favor.

MOFFAT, ALFRED. *Melania.* Published for soprano or tenor, mezzo-soprano or baritone. An old melody (1693), tempo di gavotte, in a setting as straightforward as is the text. The diatonic charm of the melody is echoed in the accompaniment and the song is one which might well fill a place in any group of 17th Century airs.

ADAMS, ERNEST HARRY. *Dreams of Yesteryear.* High and low voices. The composer shows no inclination toward the modern day preference for dissonance, but writes in a clear, straightforward manner with fine regard for melodic outline and charm of expression. *Today.* A somewhat more pretentious number, though not difficult. It is exuberant in mood and has an unusual brightness in its accompanying chords. In every way this is a song which may be counted upon to strike popular fancy.

PEERY, ROB ROY. *Joy Is In My Heart.* In three keys. A song of quiet dignity.

From Clayton F. Summy Co.

PEYCKE, FRIEDA. *Timothy.* A reading to music, by the clever California composer, to words by Rose Fyleman. It is the story of a cat. *The Canary.* A companion reading to music by the same authors.

FERGUS, PHYLLIS. *The Dark.* A reading to music that will appeal especially to audiences of very young children. The verse is by Lillian W. Simpson.

LESTER, WILLIAM. *The Kingdom Within.* A sacred song composed to the verse by Sarah Roberts Wallbaum. Simple yet effective.

From the Heidelberg Press

SMITH, CLAY. *All I Need Is You, Just You.* The words are by Elizabeth Gordon. A ballad of considerable melodic ingenuity. It has a violin and 'cello obbligato.

From Theodore Presser Co.

TREHARNE, BRYCESON. *Highwaymen.* A spirited song for men singers. Well written and of stirring content.

KOUNTZ, RICHARD. *Within Thy Mercy.* A sacred duet for contralto and tenor.

SMITH, CLAY. *Cuddles.* A humorous encore song suitable for singers with a range from D to F.

FOR THE PIANO

From Arthur P. Schmidt Co.

NÖLCK, AUGUST. *Sweet Acacia.* A medium grade waltz beginning with a *lento* melody suggestive of a violin. A *vivace* middle section lends brilliance to the number.

ERICH, CARL. An arrangement of Tschaikowsky's familiar *Chanson sans Paroles,* in which the essence of the harmony has been preserved, all octaves eliminated and the whole considerably simplified for small hands.

PARLOW, EDMUND. *Starlight* and *The Woodlark,* both second grade teaching pieces in which the work is well divided between the two hands. In the former, a little waltz; the middle section gives melody practice for the left hand; the latter is excellent for the practice it gives in short sixteenth notes and staccato.

GRANT-SCHAEFER, G. A. *Marionettes.* In this group we find the composer freely employing dissonance and the typical American rhythmic idiom. These numbers are not for the student with a slow grasp of musical ideas, but are highly effective in the hands of one having imagination and a sense of humor. All of the numbers portray the stiff jerkiness of the marionettes and *The Dancing Bear* treads a heavy measure with mirth-provoking awkwardness. *Black Dinah* is a nimble Marionette and Mr. Grant Schaefer is a master of the southern idiom and syncopation that he uses here. By far the most pretentious is *The Tin Soldier and the French Doll,* wherein the soldier enters with an amazing rattle of tin and the doll has a sweetly contrasting theme—two motives cleverly interplaying throughout the piece. This contrast is so marked as to demand skillful handling by the performer.

SEUEL-HOLST, MARIE. *Twenty Tiny Tunes.* A beginner's book of little eight and sixteen-measure pieces that teach the notes gradually on either side of Middle C. They will appeal especially to boy students.

BUTLER, LEONARD. *From the Hills.* Three separate piano numbers for advanced third grade, substantially written and of unusual musical interest. The first, *A Morning Song,* has an impressive organ-like quality in its slow succession of chords. *Noontide* is marked *languido* and the effect is heightened by the use of the keys of E major and B major and a slow syncopation between melody and accompaniment. *At Sundown* is extremely effective in its contrast, built from pianissimo to fortissimo and dying away again to *ppp* in an ending of delicately shaded major chords.

HERRMANN, W. *The Trout Brook* and *Happy Spring.* The first is a lively little number in sixteenths, lying so well to the hand that it sounds much harder than it really is. *Happy Spring* is an attractive little waltz with good variety in the left hand instead of the usual reiterated chord accompaniment.

From B. F. Wood Music Co.

THAYER, HERBERT WELLS. *Serenata d'Amor.* An interesting piano solo which does not present serious difficulties for the young pianist. It requires full chord playing for the right hand.

ANCLIFFE, CHARLES. *Historiette.* For advanced second grade players. It has a naive charm in its melody and harmonization. *Rigaudon.* A charming little solo that will appeal to those preparing for studio recitals.

Wood Album Collection, No. 19. Comprising a dozen solos: *Dance Petite,* by V. D. Thompson; *Venetian Serenade,* by Arthur L. Brown; *Consolation,* by F. D. Westoby; *A Song of Summer,* by Paolo Conte; *Poinsettia,* by Litta Lynn; *A Dance for Phyllis,* by V. D. Thompson; *Magnolia,* by M. A. E. Davis; *Slumber Song,* by H. J. Storer; *Swing Song,* by C. Fontaine; *At Twilight,* by Bruce Metcalfe; *The Rivulet,* by Alfred J. Thompson, and *Cupid in Smiles and Tears,* by Arthur Wesley.

Easy Marches, Vol II. (Wood Album Collection, No. 14). A half dozen marches for beginners by such well known writers as Devaux, Richards, Francis, Hopekirk and Crammond.

Easy Piano Duets, Vol. I (Wood Album Collection, No. 15). Six simple duets for first grade students.

Apollo Album, Vol. VI (Wood Album Collection, No. 17). Six solos for students in the first and second grades. Comprises: *A May Song,* by Esterbrook, *Song of the Harvester,* by A. Tellier; *Song of the Boatmen,* by N. Tellier; *Chanson Creole,* by Devaux; *Menuet,* by Zilcher, and *Summer Dreams,* by Jarrat.

From Oxford University Press

BACH, J. S. *Forty-eight Préludes and Fugues.* Edited by Donald Francis Tovey, and fingered by Harold Samuel. In two books, with accompanying explanatory texts. The associated board of the Royal Academy of Music, in a prefatory note, says: The Associated Board includes in its examination lists so many of these works that it decided to prepare an edition of its own, for use in those lists, embodying the views of the highest scholarship and musicianship obtainable. To this end the services of Prof. Donald Tovey were enlisted, particularly as regards the text and those of Harold Samuel, only as regards the fingering and all future excerpts from the "Forty-eight" printed by the board will be the result of their collaboration. This primary object being fulfilled it seemed reasonable that the complete edition should be available also, since many people, both teachers and students, will desire to possess a version in which learning and research are brought to the service of what is and must be the final end of all editions —artistic performance."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912,
Of The Musician, published monthly at New York, N. Y., for Oct. 1, 1924.
STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a notary public in and for the State and county aforesaid, personally appeared Paul Kempf, who, having been duly sworn according to law, deposes and says that he is the owner of The Musician, and that the following is, to the best of his knowledge and belief a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Paul Kempf, 5941 Grand Central Terminal, New York, N. Y.; editor, Paul Kempf, 5941 Grand Central Terminal, New York, N. Y.; business manager, E. Wesley Drew, 5941 Grand Central Terminal, New York, N. Y.

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PAUL KEMPF.

Sworn to and subscribed before me this 14th day of October, 1924.

JOHN PAUL BRIMER.

[SEAL.] (My commission expires March 30, 1926.)

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Comparative Interpretations

(*Continued from page* 13)

In passages like the following Mr. Gordon takes advantage of the possibilities for brilliancy, while Mr. Adler dwells on the sentiment of the melody:

Neither the Scherzo in E Minor, nor the main section of the "Rondo Capriccioso" offers the varied interpretative possibilities found in "On Wings of Song." Consequently, while the various playing of different artists vary as to detail, the general impression is the same in the playing of the first two pieces.

In "On Wings of Song" a slight variation in detail will give the listener a quite different conception of the piece. From an interpretative standpoint it is quite difficult, but when well played it sounds deceptively simple.

Brooklyn Newspaper Offers Four Musical Scholarships

The Brooklyn *Daily Eagle* announces that it will award four musical scholarships on the basis of the following rules:

One year scholarship in piano with Dorsey Whittington, head of the piano department of the Brooklyn Academy of Musical Art and instructor at the Damrosch Institute. Applicants to be under 21 years of age and desirous of developing into professional pianists.

One year scholarship in voice (male or female) under Carl Schlegel, baritone of the Metropolitan Opera Company. Applicants to be between 17 and 24 years of age. The only other requirement is a good natural voice.

One year scholarship in organ with Prof. R. Huntington Woodman, head of Music Department of the Packer Institute, award to be made on basis of piano test. Applicants must be able to play the Preludes and Fugues of Bach, and also to improvise with some freedom. A grounding of theory is also required.

These awards will be made following competitive tests held in November and December.

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SCHOOL MUSIC

Steps Necessary to Prepare Oneself for School Music Teaching—How Well-Trained Musicians Have the Advantage —Continuous Study the Key to Progress

By EDWARD BAILEY BIRGE

IN recent articles this department has called the attention of music students to the profession of school music as a life work, with special emphasis upon its educational importance, its opportunities for leadership and influence upon musical culture, and with some reference to the major qualifications necessary for the successful supervisor of music. The present article will deal with some aspects of preparation for the work.

Preparation for school music teaching may be considered from two points of view: first, the preliminary study required by the State, and second, the continuous preparation which even the experienced supervisor must make owing to the ever expanding field of his subject.

In the first place it may be said that as music is a special school subject, a special license to teach it is necessary in most States, and its importance educationally is reflected in higher standards of preparation than formerly, the present maximum being four years' work of college grade. There is wide variation in this regard in the different States, but two years' work may be taken as the minimum preparation, divided into three distinct fields: general education, musicianship and the art of teaching. With the exception of two or three States the universal minimum requirement in general education is represented by a diploma from a four-year high school.

* * *

NEARLY all State universities, and many of the leading colleges, normal schools and conservatories of music offer the following standard courses:

First—A two-year course consisting of four semesters of fifteen credit hours each, or a total of sixty hours, roughly divided as follows: general education, ten hours; musicianship, thirty-five hours; the art of teaching, fifteen hours.

Second—A three-course course with ninety hours' credit, giving to general education twenty-five hours, musicianship forty-five hours, and the art of teaching twenty hours.

Third—A four-year course with one hundred and twenty hours' credit, giving general education thirty hours, musicianship sixty-five hours, and the art of teaching twenty-five hours. The four-year course leads to a bachelor's degree in music education.

A glance at these courses shows that the major preparation is given to musicianship with proportionate amounts for general education and the art of teaching, the figures being only approximate.

The courses in general education cover such subjects as college English, a foreign language, mathematics or science, and history or sociology. Those in musicianship cover sight singing, ear training and dictation, harmony and elementary composition, music history and appreciation, voice, piano and one or more orchestral instruments. The courses in the art of teaching include psychology, principles and history of education, and methods in teaching music.

All institutions offering teacher training of any kind bear a direct legal relation to the State Board of Education, which accepts the work toward a special license in music.

* * *

STUDENTS who have finished one year of college work toward an A.B. degree and who wish to prepare for music supervision can shape their work for the remaining years so as to complete the requirements for the degree of bachelor in music education. The same can be done also by those who have finished two years' work by taking on some additional studies. The writer strongly urges those who intend to study school music to take a four-year course in a standard institution which offers a bachelor's degree in music education. The time is near at hand when such preparation will be necessary for all except the smaller positions.

The foregoing paragraphs have been written more particularly for young people who are high school graduates, ready to plan for a college education. But there are many high school graduates who have been out of school several years who have been teaching music privately, or have been engaged in other lines of professional activity, but who are strongly attracted toward school music. Before laying out a plan of preparatory work such persons are advised to write to the State superintendent of schools at the State house, asking for the requirements for special music teachers and supervisors, together with a list of accredited training institutions. The reason for this is that no two States have exactly the same requirements for preparing to teach.

In this connection it may be added that so far as the schools are concerned the State is interested solely in securing competent instruction and that teacher training courses are laid out to prepare those who have had no training. This applies to training in musicianship as well as in special methods, and it accounts for the major emphasis being given to musicianship in college preparation. There is, therefore, no reason why a competent musician, a thorough harmonist, a good pianist or singer or orchestra man should not receive credit toward a license to teach for his previous study; in other words, he should not be required to take the same studies twice. Such credit allowance should lessen materially the time required in getting ready to teach.

IT is obvious that well trained musicians who intend to become supervisors of music need mainly intensive training in methods of teaching public school music. There are several well established institutes which give exactly this preparation and grant a diploma upon the successful completion of three summers' work. Most universities which offer school music courses have summer schools also at which the work is given. Formerly almost all training for music supervision was done at a few special summer institutes. It is only in comparatively recent years that colleges have offered such training.

Many supervisors who are teaching under a second-class license return to college during the summer for additional study which will count toward a first-class license, or they obtain a year's leave of absence for this purpose, the difference between a first-class and second-class license being that the former is practically a life license, while the latter requires additional study from time to time to keep it in force.

The second aspect of preparation, that of continuous study, is the key to all progress in school music. No amount of preparation, whether certified by university or institute, is really sufficient. The live supervisor is always advancing by study, the only effective antidote against growing stale. Every school music teacher, whether at the beginning of his career or not, and every prospective supervisor should keep in touch with the current literature of his subject, including books and magazine articles. He should be a member of either the Music Supervisors National Conference, the Eastern Conference or the Southern Conference, and attend the annual meetings, if possible, and he should study the books of proceedings which these conferences publish and the journals which they issue several times a year.

Membership dues for these organizations ($3 for new members) may be sent to their respective treasurers, A. V. McFee, Johnson City, Tenn., of the National Conference; Russell Carter, 301 State Education Building, Albany, N. Y., of the Eastern Conference, and Helen McBride, Normal Training School, Louisville, Ky., of the Southern Conference. The dues pay for the annual meetings and all literature published by the conferences.

School Music at the Music Teachers' Annual Meeting

The program of this meeting will include a sectional program arranged by the standing committee on public school music, and which is intended to interest both general musicians and school music teachers. The program follows:

General Topic—"Mutual Relations of Private and Public School Music Teachers."

I. Introduction by the chairman—Edward B. Birge, Indiana University.

II. Historical Sketch — Karl W. Gehrkens, Oberlin College.

III. The General Topic from the viewpoint of (a) the public school music teacher — Hollis Dann, State Director of Music of Pennsylvania.
(b) the private teacher—Arthur Mason, Louisville Conservatory of Music.

IV. Public School Vocal and Instrumental Class Instruction in Specialized Musical Technic—Will Earhart, Pittsburgh, Pa.

V. The Giving of High School Credit for Outside Study in Music — Osbourne McConathy, Northwestern University.

Nelle Sharpe Tallentire, former Ohio State supervisor of music and wife of State Representative Thomas Tallentire of Cincinnati, has joined the faculty of the Cincinnati Conservatory. She will teach appreciation in the public school music department. Mrs. Tallentire has the degree of bachelor of music of the Conservatory.

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Winners of the Oscar Saenger Scholarships

Ethel Hottinger, mezzo-soprano, one of the winners of the Oscar Saenger scholarships, was born in Chicago, educated in public school there, and during her high school days decided to study medicine and become a doctor. She went to the University of Illinois where she pursued the premedic course and was graduated from that University with degree of B. S. During the following summer Miss Hottinger took a course in secretarial work and for three years acted as private secretary to a nationally prominent business woman. She then decided to give up a business career and study singing. Miss Hottinger began her studies with Mr. Saenger in his Summer Master Course in Chicago a year ago She came on to New York last Fall and continued her work all season, during which time she accomplished most promising results.

Miss Hottinger is a tall, handsome brunette, with a fascinating personality—a person who commands instant attention when she appears. She has a big, vibrant dramatic soprano voice of beautiful quality and is a fine actress. She is especially adapted to such rôles as *Carmen, Amneris, Azucena and Ortrud.*

Helen Riddell, the second scholarship winner, was born in Glasgow, but was brought to America at the age of two. As a child she had a beautiful voice and always sang. She was graduated from the College of Fine Arts at Syracuse University, receiving the degree of Bach. of Mus., and then spent a year in Scotland where she did considerable singing. Returning to the States she sang in many concerts and always with much success. Her voice is a lyric-dramatic soprano. She has a winning personality and is especially adapted to concert, oratorio and song recital work, although Mr. Saenger expects her to sing in opera later on, as her voice and talents are peculiarly suited to such rôles as *Louise, Manon, Mimi* in "Bohème," *Butterfly, Micaela,* etc.

Wedding in the Saenger Studio

On Sunday evening, Nov. 2, George Walker, basso, and Viola Ellis, contralto, were married in the beautiful music room of the Saenger home, the Rev. Mr. Edward Emmet, Pastor of the Manhattan Congregational Church officiating, and Mr. Saenger giving the bride away. Preluding the ceremony, Marie Louise Wagner sang *Elsa's Dream* in a very effective manner, with Helen Chase at the piano, followed by the "Lohengrin Wedding March" played by William J. Falk.

Officers of the senior class of the New England Conservatory have been elected as follows: Gordon Joslin of Beverly, president; Margaret Franks, Owensboro, Ky., first vice-president; Harold Coburn, Fitchburg, second vice-president; Cecile Forest, Fall River, secretary; Ruthella Morse, Orford, N. H., treasurer. Luke Gaskell, Pawtucket, R. I., and Isabel Gadbois, Manchester, N. H., form the executive committee.

The ninth annual Intercollegiate Glee Club Contest will be held at Carnegie Hall, New York, on March 7, 1925, with fourteen clubs taking part. Besides the eleven Eastern clubs which generally compete, Harvard, Yale, Princeton, Columbia, Dartmouth, N. Y. U., etc., there will be the winners of three other contests, the Mid-Western, the New York State and the Missouri Valley competitions.

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Breathing and Breath Control the Singer's Bug-a-boo

Author of "The Lost Vocal Art" Takes Issue with the Popular Opinion that Breath is the Motive Power of the Voice

By W. WARREN SHAW

[*In the November issue of* THE MUSICIAN *there appeared two articles, both by Nationally prominent and successful vocal teachers, in which the writers took the generally accepted ground that the breath and its proper control constituted the first principle of good voice production. In the following article, by W. Warren Shaw, widely known as a teacher and author of a popular treatise on singing, "The Lost Vocal Art," he contends that willful breath control is a "devilish obsession which is more than any other factor the direct cause of vocal failures."* THE MUSICIAN *is glad to publish both sides of this perplexing question.*]

TO the conscientious vocal teacher, the art of singing and the correct use of the voice is a religion. What he believes, is his faith—be it true or false; but owing to the various interpretations of dictums regarding generally accepted theoretical truths, as well as differences of opinion regarding the obvious meaning of those dictums, we have as a consequence nearly as many vocal religions as we have teachers.

To accomplish the great purpose of standardizing voice culture there is an intricate and complicated problem to solve. We must consider each unit including "breathing and breath control" from both the analytical and synthetical standpoints in order to arrive at anything like a satisfactory conclusion.

Breathing and Breath Control is undoubtedly the biggest bug-a-boo of all, to the average student mind. The fallacies attending the general understanding of the term "Breath Control" must be exposed and popular illusions dispelled.

Breath control is a fact, a physical scientific fact, and if permitted may be solely a resultant fact in the natural phenomenon of voice production in song and speech. It may be, and it may not be, voluntary or willful, but not with equally good results for the singer. I recall a case of involuntary breath control more truly effective in its relation to voice production in point of dynamic intensity, power and unwavering sostenuto, than any result which I have ever known about from the voluntary or willful breath control of any man.

I refer to the vociferous vocal utterance of a mere babe in swaddling clothes, registering a protest against some fancied wrong, or telling the world in pure vocal enunciation, without pronounciation or the use of language, that he did not feel well or was in pain. I will defy anyone by the use of voluntary breath control to produce longer, more evenly sustained, intense, or a more truly expressive series of tones than did this child. Try as he would, he couldn't get the breath out of his lungs any faster while he was sustaining those tones. Nature would not let him. He also sounded a series of staccato notes of various pitches and I'm sure he was not studying breath control.

I may say this is not the only case of this kind which has come under my observation. There have been other examples of involuntary breath control during phonation which I have noticed in the voices of children, of an entirely different nature. I have heard the cooing, crooning, long sustained sounds from the infant denoting absolute peace and satisfaction with the world at large. This is food for reflection, as touching breath control.

* * *

THERE is, of course, a reason for all this hue and cry about the Breath, Breathing and Breath Control, and that reason is, that singers whose own vocal muscles are not properly trained, who fail to enunciate their vowels, and who pronounce their words improperly when they sing, frequently find that they run out of breath before finishing the phrase, or find that they are losing their breath so rapidly that they will not be able to finish the phrase. They do not know why or how it is. Somehow they can't stop the breath leak because they don't know where it is—they don't seem to be able to find it. Every now and then they think they have found what they call "it," and all of a sudden—"Presto," they've lost "it" again. This thing "it" is so elusive that it fades away like an apparition just as you are about to grasp it. It makes the performances of Houdini look thoroughly commonplace. The first aid usually offered by the teacher is "more breath," and "better breath control." This remedy, "Breath and Breath Control," is eagerly swallowed by the pupils with marvelous gulps and is followed by various bodily swellings, with the result that their style of singing immediately becomes more cramped. They are able to sing badly a little longer, swallow their tones a little faster and more completely, or shriek them a little more shrilly and feel a little more uncomfortable, if possible, with it all. Another spoonful of the same medicine and another attempt on the part of the pupils and matters become still worse—the outlook is indeed gloomy. If they don't look it, which is not infrequently the case, they generally feel like a cat that has been chased by an unfriendly canine and barely escaped with its life—and again we hear the despairing wail of "more breath" and "more breath control" offered and accepted as the corrective agent, but which is, in reality, the worst poison that could possibly be given and taken. The remedy for the difficulties of the vocalist, so far as a necessary conservation of the breath is concerned, lies first in the taking of a good strong mental emetic which will serve to rid the mind of the noxious toxic so generally administered and absorbed by present day teachers and singers in the prevalent doctrine of breathing and of willful breath control. Cleansed of this devilish obsession which is more than any other factor the direct cause of vocal failures (and in all cases, whether the singer does or does not arrive, the greatest stumbling block on the path of his vocal progress), we may proceed with reasonable hope of really overcoming the difficulty which seems so insurmountable. At present the cart is put before the horse and the attempt is made to make the tail wag the dog.

W. Warren Shaw, Teacher of Many Successful Operatic and Concert Singers and a Member of the American Academy of Teachers of Singing

* * *

IT has been truly said that the more complete the scientific basis of an art, the more perfect the art. The scientific basis of the art of singing rests upon the knowledge of what occurs—and upon the knowledge of the cause of the occurrences—analysis. Approximate perfection in art rests upon intelligent, properly directed and skillful effort in accomplishment—synthesis. The cause of singing is primarily mental and secondarily physical (spiritual and material).

We are now discussing breathing and breath control in singing—a secondary cause of a physical phenomenon which is in turn a secondary cause of singing. It is a secondary cause of tone production, because breath can neither originate air waves (voice), determine the rate at which they are originated (pitch),

nor reinforce them for the development of volume and quality of tone.

Why, then, all this great importance generally accorded to breathing and breath control? There is a popular opinion among vocal teachers that breath is the motive power of the voice—which is not a fact. It is a falsity. Scientists agree that the energy required for the vibration of the cords is generated in the chest boundaries and is furnished by the intercostal muscles and muscular fibers of the respiratory system.

The expansion of the chest walls and lung substance and the energy thus generated forces the air out during expiration. The motive power then is found not in the breath, but in the muscles, expanded chest walls and spongy lung substance.

Breath is the fan belt; it cannot by itself vibrate the vocal cords. It must have power applied to it by the energized chest walls, ribs and lung substance before it is compressed sufficiently to vibrate the cords. It is this breath pressure furnished by the motive power of the respiratory muscles which is the immediate cause of cord vibration, and this breath pressure must not be regulated by the will. Very little breath is required for an ordinary phrase even of the greatest intensity. Necessary breath pressure is properly administered by physical response to the play of his feelings.

In a similar manner the belt will not operate the machinery by itself. Only when power is applied to it by the motor will it perform its function. The direction of the will power in this manner of taking breath is important, as it affects relaxation and rigidity, but the direction of will power in controlling the breath is the cause of much vocal evil. Concerning the various moods of breathing in general use there are two major divisions, namely, "breathing to expand" and "expanding to breath."

Breathing to expand involves the consideration of various subdivisions which have been designated in accordance with preconceived ideas as to where special attention should be given to particular parts of the anatomy. They are for the most part misleading and dangerous, because they promote unnatural, artificial and incomplete modes of breathing. They are apt to interfere with the natural distribution of the air in the lungs and the natural muscular coordination, and so endanger the symmetrical physical development of the singer. Expanding to breath really solves the problem of inspiration when thoroughly understood. It means open and relax the mouth, throat, and trachea. Nature abhors a vacuum, hence no suction is necessary for air. For the purpose of standardization we may satisfy the breathing requirements by stating that it is best to relax the muscular system so far as possible during inspiration. In singing it is practically impossible to close the lips while taking breath. It might be accomplished in straits of necessity—for instance, if ashes were flying in the air. Take breath at the beginning of phrases—full breath for long phrases, very little, in fact hardly any, breath for short phrases—but always in the same manner. If you want to run an automobile a hundred miles without stopping, start with 10 gallons or more. The carbureter will supply the gas as needed if it is in working order. Don't try to control your gas either at the top or bottom or middle of the gas tank. The great difference between a gas tank and lungs is in the elasticity of substance.

* * *

WILLFUL breath control hinders the natural gradual development of the intrinsic or true vocal muscles by checking the natural functioning of the larynx and air vibrating the vocal cords. It causes an unnecessary and therefore undesirable stiffening of the body—it promotes general muscular rigidity instead of muscular elasticity. (A singer who becomes muscle bound is as badly handicapped as a muscle bound runner—in all muscular training, elasticity is preferable to rigidity). It promotes false cord interference, the effect of which is recognizable to the properly trained ear.

It interferes with the resonance mechanism by inducing sympathetic muscular rigidity or stiffness affecting the relaxation and disturbing the naturally low position of the soft palate. Willful breath control creates the necessity of opposed muscular action which interferes with the spontaneous and natural tone production and immeasurably multiplies the difficulties of the singer. In short, it makes voice production distinctly and unnecessarily laborious.

Full use of resonance is so necessary to the best development of volume, quality, intensity, and carrying power of the voice and has such a direct bearing upon the question of naturally automatic breath control that it is well to consider it at this juncture. In fact, we may say that the crux of the whole matter lies right here and we are able to state from a purely scientific standpoint the reason why we must abolish the willful breath control theory.

First, volume, intensity and carrying power depend upon the amplitude of vibration of the cords—the height of the air waves—that is, in case full resonance is not present. Resonance of the cavities of the lower pharynx and the mouth is always present during phonation; in fact, this much of resonance is practically unavoidable. Secondly, volume, intensity, carrying power and correct breath control may be materially increased by the use of all available resonance. By this we mean the added resonance of the upper pharynx and cavities of the nose—sometimes spoken of as the nasal resonance. This should not be confused with nasal resonance involving nasal quality which means false cord interference, due to the ill advised attempt to force the voice into the nose or into the head.

* * *

SYMPATHETIC vibration of air in the chest generally called "chest resonance" is the misnomer. It is not to be considered a part of true vocal resonance. The first condition puts an unnecessary strain upon the vocal cords, the second does not.

The direct bearing upon breath control is, that it takes much more breath to sing a tone formed by a wide swing of the cords alone, than it does to sing a tone formed by a narrow swing of the cords. The partial tones best appear with the narrow swing.

The most important resonance cavity for reinforcement of the tone is the nasal cavity; and that part of the added resonance may be either incidentally operative or incidentally non-operative. The use of this resonance may also be distinctly optional. I have known cases where singers were instructed to raise the soft palate or uvula in order to increase resonance. This may be nailed as absolutely destructive. It would be better to pour a bucket of gasoline on the fire to extingush the flames. It's an ear mark of the voice breaker. Full resonance depends upon the relaxed and passive low position of the soft palate. If this is raised or stiffened, the upper cavity which represents more than half of the available space for resonance is cut off and the use of the most important factor in vocal reinforcement and breath control is denied.

* * *

FULL resonance increases the volume of tone several hundred fold, while the widest possible swing of the cords can only increase it about twenty fold; the inference is obvious, that the slight swing of the cords plus the full added resonance not only increases the volume and improves the quality of the voice by promoting proportionate vibrations of the partial, but economizes the breath. The practical application proves the soundness of the theory. Hence the conclusion that necessary, adequate and most desirable breath control, while a resultant fact, is not a primary object in practical voice production and not a product of direct endeavor. Hence, in singing, any attempt on the part of the singer directly or willfully to control the breath is a psychological and physiological error resulting in less efficiency as to volume and quality of voice and in less efficiency as to the adequate maintenance of reserve breath and its natural and normal use in vibrating the vocal cords.

The development of the tone vocal muscle, involving the practical elimination of false cord and soft palate interference, is the only way to secure adequate and resultant breath control, and this necessitates the relaxation of the swallowing muscles so that they will be quiescent during phonation. Breath control resulting from willful tone control is a matter of natural growth and development. It requires proper direction of effort and skill and last but not least, it takes time and patience on the part of both pupil and teacher satisfactorily to accomplish the desired results.

Ben Loban, who was once a newsboy in ship at the Royal Academy of Music, London, Canada, has just completed a three years' scholarwhere he has won two bronze and two silver medals, and also the Final Certificate of Merit, the highest award.

Words of Wisdom

Unfortunately for the young American operatic aspirants we have no equivalent for the small provincial opera houses in Europe, where many a great career has had its preparatory experience. There is evidently need for such an outlet, for statistics show that four years ago in New York alone, there were ten thousand students studying for opera. What became of the nine thousand nine hundred and ninety-nine?—*Marion Bauer in the Sackbut.*

When we gain our proper bearings we shall begin with that phase of music study into which everyone can enter whether or not he has voice, creatve ability or technical ability—that is, Music Appreciation. Without an intellgent fundamental understanding of music itself, all other superstructures of music education that we may build are as a Tower of Babel.—*Annie Marie Clarke, Supervisor of Music, San Diego, Cal.*

To hear the real music accurately and adequately reproduced, to learn to listen discriminatingly, to compare, to judge, to love beautiful music with or without reason, to analyze, to pick to pieces for motive, phrase, form, construction, to feel the pulsing of the rhythm, to float, to swim or sink or battle with the waves of emotion—this is to make music a part of life, to live in music and to permit music to live in the inner consciousness.—*Frances Elliott Clark.*

Since the opera is really a union of drama with music, why have so few of the great poets written librettos for operas, or why are practically all librettos very poor dramatic literature? Why have the great painters and designers nearly always left the scenery of opera to beginners or second-rate talents? Why is perfect histrionic art rarely seen on the opera stage but often seen in the drama without music?—*Geraldine P. Dilla in the Musical Quarterly.*

The narrowly trained, one-sided specialist, whose only enjoyment lies in the performance of music or in talking about it, has little chance to command the right sort of position in his community, be it large or small.—*Kenneth S. Clark.*

The clarinet is not only one of the most important instruments of the orchestra, but it is in fact absolutely necessary. Its beautiful quality of tone, facility of execution, extended range of compass and capability for expression make it of such value to the orchestra that its absence greatly limits the selection of music that can be satisfactorily rendered. The community orchestra which lacks this instrument is precluded from much of the best in its répertoire.—*Dr. Perry Dickie.*

A Valuable Booklet for Piano Teachers

WE have just received a 16-page booklet, beautifully printed and bound, published by the Art Publication Society of St. Louis, entitled "To the American Nation." It contains more common sense with regard to the whole subject of music study in the United States than any similar discussion of this subject which has previously come to our attention.

The brochure considers first the place of music as an art in the life of the nation. Following the development of the country's material resources there must rise a superstructure of science and art, in order that the national life shall be complete. Since music makes the most popular and universal appeal of all the arts, its broader cultivation should logically bring with it a powerful force for the moral, social, patriotic and esthetic uplift of the people.

There follows a detailed discussion of the value of music as a moral and religious stimulus, its national and patriotic phases and finally, its social and economic aspects.

The place of music as a school study is considered in the light of Dr. P. P. Claxton's statement: "Sooner or later we shall not only recognize the culture value of music, we shall also begin to understand that, after the beginnings of reading, writing, arithemetic and geometry, music has greater practical value than any other subject taught in the schools." Emphasis is placed on the fact that music is not merely an emotional study, a pleasant manner of spending idle hours, but that it is the most scientific of all the arts. Reference is made to its value as a vital form of mental discipline regardless of any inherent talent which the child student may possess.

With this foundation once established the author points out the need for an authentic, definite standard by which the subject may be taught, and describes the manner in which the Progressive Series of Piano Lessons was conceived to provide such a standard. We quote:

"The music teacher and the music school present in the aggregate a phalanx of effort so far-reaching in uplift as to make musical instruction one of the noblest spheres of educational endeavor. A teacher's knowledge must rest on a solid and scientific foundation; like the physician and the scientist he must assimilate the latest improvements, the newest ideas, and the practical and theoretical developments of an evolutionary nature.

"The music teacher must be in touch with every new phase pertaining to the furtherance of his art."

There follows a description of the scope and content of the Progressive Series and a talk to parents on the importance of bringing their children under the proper educational influence at the very outset of their formative years of study. "Music, only emotional and unscientific," the writer declares, "is debased to a material tinkling of a meaningless nature. Music, in its scientific phase alone, though unemotional, offers intellectual enjoyment. But the highest development of the art is only attained when we combine scientific knowledge with properly controlled imagination and emotion."

The brochure concludes with addresses to the young student, the advanced student and to the lover of music, and quotes the statement of Leopold Godowsky, editor of the Progressive Series: "Aside from the organ, the piano is the only instrument having the entire range and the polyphonic possibilities of a full orchestra. It is complete in itself. Unlike other instruments, it needs no accessories successfully to interpret even the loftiest and most intricate ideas of the greatest masters. It is capable of faithfully reproducing all phases of musical expression. It is the one complete musical instrument of the home."

Copies of this booklet, which, we believe, may be had for the asking, should be in the hands of every educator. Aside from its reference to any particular system of music education, it conveys a signally clear and logical exposition of the problems which face every American music teacher.

Nearly Fifteen Millions of Dollars Worth of Music Published

The Department of Commerce announces that, according to the data collected at the biennial census of manufactures, 1923, the establishments engaged primarily in music printing and publishing reported a total output valued at $14,600,973, of which amount $4,457,308 was contributed by establishments which both printed and published music and $10,143,665 by those which had their printing done by others. The rate of increase in the total value of products as compared with 1921, the last preceding census year, was 4.1 per cent.

In addition, music is printed and published to some extent by establishments engaged primarily in other branches of the printing and publishing industry, but the output of music by such establishments is relatively small.

Of the 109 establishments reporting for 1923, 48 were located in New York, 17 in Illinois, 10 in Massachusetts, 8 in Ohio, 7 in Pennsylvania, 4 in Missouri and the remaining 15 in Arkansas, California, Connecticut, Iowa, Kentucky, Maryland, Michigan, Nebraska, New Jersey, Texas and Virginia.

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EVALYN CRAWFORD *at the piano*

PROGRAMME

I.

1. Rondo Capriccioso, Op. 14. ..... *Mendelssohn*
2. May Night ..... *Palmgren*
3. Valse, "A la Bien Aimee" ..... *Schutt*

VIRGINIA RUGGIERO

II.

1. Notte ..... *Ottorino Respighi*
2. Nebbie ..... *Ottorino Respighi*
3. Poesie persiane ..... *Francesco Santaliquido*
4. "Ninna nanna" ..... *Mario Castelnuovo-Tedesco*
5. Bozetti lirici ..... *Giulia Recli*
   a. Canta il viandante nella nitte
   b. Notte di neve
   c. Calma di mare
   d. Canto di mare

REGINA KAHL

III.

1. Nocturne E flat ..... *Chopin-Sarasate*
2. Spanish Dance ..... *Granadon-Kriesler*
3. Tarantelle ..... *Wieniawski*

MICHAEL ANSELMO

IV.

1. Nocturne F sharp major ..... *Chopin*
2. Waltz C sharp minor ..... *Chopin*
3. Scherzo B flat minor ..... *Chopin*

VIRGINIA RUGGIERO

V.

1. Honeysuckle ..... *Elizabeth Harbison David*
2. Hesperus ..... *Alma Goatley*
3. A Benediction ..... *Alma Goatley*
4. Dawn Song ..... *Elliot Griffis*
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Regarding the Music in This Issue

Serenade, by Irenée Berge

This piece bears the sub-title "Song of the Thumb," suggesting that the melody is to be played largely by the thumb. As one of the rules of piano playing is to avoid the use of the thumb on a black key, and as this piece is in a key which uses as many black keys as it is possible to use, it is evident that this makes an excellent study for the study of exceptions. All rules are made only to be broken, but the difference is in the way they are broken. To get a smooth resonant tone out of this black key melody will develop excellent thumb control, and cultivate a wholesome respect for the thumb as a singing member. Subdue the accompanying tones to half volume or less, and aim for a sustained legato melody with the merest background of harmonic color. The rhythm should be steady from measure to measure, but within the measure a slight degree of rubato, robbing Peter to pay Paul, will impart an element of gracefulness that will be more ingratiating than a strict severity of tempo. The piece is excellent for the end of the third grade, both for study and recreation, and afterwards serves as an example of the best type of modern salon piece.

The Rocking Horse, by Gaston Borch

This is a rather sophisticated hobby horse, for his rhythm is far from monotonous. Perhaps he knows how to take the cracks on the bias, and thus get the benefit of some fancy steps on his way to and fro. It is easy to see that this is one of those "pairs" of horses instead of a single steed, for the left hand follows after and imitates the right so much clearer than would an echo at its best. It is rather a staid and friendly creature, too, for instead of some wild gallop it canters along comfortingly as if consoling you about some of your trials and tribulations that seem so terrible today and which you will laugh at tomorrow. Practice this piece today and it, too, will give you just as much comfort tomorrow when you are blue, as your own hobby horse did yesterday—before you outgrew it. It will serve usefully in the early part of the third grade. A light, but not exaggerated staccato, combined at times with legato in slurred pairs—two tones legato, the second one staccato—should be used with taste. Never get so busy with mere notes and keys and tones, that you neglect to use a great deal of variety as to touch.

Smiles, by M. W. Mortson

This is a waltz—not to be danced to, unless by Pavlowa—but with all the sensitive swing of a waltz; yet allowed to wander around in freedom without tethering it to a drum stick. The changes of harmony are rather rapid in some measures, but by listening to the melody these changes will soon become familiar to the ear, and as the fingers become able to reel off the notes without effort these touches will be found most delightful. For a study piece it belongs in the middle of the third grade.

Ländler, by Jos. Wielhorski

Another waltz, but of a different type, this belongs to the class of peasant dances, the "people's" music as it was called once upon a time before there were any politicans. Beethoven wrote Ländler and so did Schubert and lots of folks now acknowledged to be great. It is only in the twentieth century that one cannot write a tune in the dance rhythm of the day without losing caste. This landler dates from an early period, even before waltzes grew by the beautiful Danube, and before the Austrian peasantry came under the Prussian heel. It has a tinge of romance which now might be interpreted as prophetic sadness. This is only an effect resulting from the predominance of the minor mode, a characteristic of almost all folk melodies. Unless war songs they usually were retrospective, with a tendency downward—and no scale really strikes bottom until it reaches the sixth degree below the major tonic. The mood creates the mode, rather than the reverse. Other than in a study of the evolution of the waltz, the chief value of this piece is just something to play, provided you have reached to about the fourth grade and can do so without too much effort or application.

Mazurka, in A-flat Major, by F. Chopin

This is not the "endless" mazurka which goes on repeating without any stopping place, but it is in the same class because it just stops when it gets ready to do so—without much of an ending, so-called. This arrangement preserves the form but without printing of duplicate passages. There is a repeated first part with a first and second ending; then a second part returning to the first part, but with what might be called a third ending. It can be lengthened further by playing the second ending again on the *da capo,* then repeating the second part, going again to the beginning, and finishing with the third ending. The unfinished feeling of the final melodic phrase without accompaniment is just the nature of the thing; there is nothing left off or left out. This condensation in printing not only gives two times as much music or more in the same number of pages, but it has a still greater value for it teaches the principles of musical form; it emphasizes the structure of a piece; it shows just how much is to be memorized—or rather how little; and it saves one from the annoyance of turning pages—and there are some players who memorize a piece before they practice it, just to get rid of the aggravation of having to turn a page in an awkward place. It is a good study piece for the third grade, and at a good rate of velocity it introduces some niceties of phrasing or punctuation. Just because it is piano-playing instead of singing, makes it no less important to pause at the commas and breathe at the periods and semi-colons.

A Fairy Tale, by Xaver Scharwenka

One feels the simplicity of appeal that betokens the fairy tale, although nothing is given to identify it as the enchanted prince who became a big fish—except that since the piece does not begin or end with a scale it probably is not a fish story, for which the student is no doubt glad. But any story will do just so long as you try to "tell it with music," and don't forget to dot your i's and cross your t's and come up for air at the end of every slur. And let your voice rise when it gets exciting—and fall to a whisper when the spooks draw near.

Last Night, by Halfdan Kjerulf

A committee consisting of the highest of high-brows a few years ago voted on the selection of the world's one hundred greatest songs, and along side of Beethoven's *Adeläide* and Saint Säens's *La Cloche* was this delicate old-fashioned trifle. It has lived a lot of years without losing luster and today it is not beneath the dignity of the greatest of prima donnas to sing it on any suitable occasion. Nor is it of a difficulty beyond the reach of the most modest of amateur singers. It is here in a low enough range to fall in the middle register of the average voice. Lock it tightly in your memory—and lose the key.

Elegy, by Edvard Grieg

This seems to have been originally a movement for string orchestra, with a title indicating something to do with "a last Springtime." It is sad in a refined sort of wintery way, as is most of Grieg's music; and yet it is not depressing. It is not unchurchly for the church organist, and it is highly descriptive of a lot of things in a secular way. Its short periods, complete in themselves, make it a fine tool for the movie organist, as a theme. His arrangement allows a great variety of registration: solo stops, reeds, flutes, as well as chorus effects with massed strings leading up even to full organ, with rapid changes of dynamics and strong contrasts of tone colors.

By Smoldering Embers, by J. L. Nicode

An unobstrusive sort of melody which wends its way through pleasing chord changes, this is not a highly distinctive piece of writing, but it has a tender sincerity that makes it a worthwhile item for occasional use by every organist. A composer with a reputation such as was once his, achieved it not without some just claim, and surely deserves a fixed if small place of his own in the literature of music. Registration tastefully applied, with deliberation and elasticity in tempo and intelligence in phrasing, will achieve a result that will be a reflection of the artistry of the performer.

Romance, by Oskar Zapff

They say "what's in a name," but a nice piece of melody like this certainly would redound to the credit of anybody except he had one of those impossible names like Cicero Sapp or Oskar Zapff, or the like. But even if it doesn't look right to you on a program, it is a pleasant thing to play, and it is nice as well for the pianist, and after you find how serviceable it is to your pupils, just put it on the program as by Oskar Zamoffsky and it will soon become as popular here as it is in the country it came from.

Mr. Bryson New Associate Teacher with Arthur Philips

Harold Bryson, baritone and teacher of singing, will in the future be associated with Arthur Philips, the successful and popular vocal teacher of Carnegie Hall. Mr. Bryson has been a pupil of Mr. Philips for a number of years and has just returned to New York after two years as a member of the vocal faculty of the College of Fine Arts, Syracuse University. His success with the Syracuse Glee Club, which took second place in the Intercollegiate Contest last March, attracted much attention in choral circles. In addition to his work in connection with the Philips Studios, Mr. Bryson will be heard in a number of local appearances during the season in concert and oratorio. He has opened attractive studios in West Fifty-seventh street.

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When Business Men Raise Their Voices in Song

A Growing Practice Among the Luncheon and Trade Clubs that May Lead to Something Worth While

By PETER W. DYKEMA
Prof. of Music, Columbia University

(Excerpt from a paper read before the Music Teachers' National Association in Pittsburgh)

MUSIC, like many another sovereign, may occasionall have to come into the full rights and privileges of reigning through very lowly means. If it be true that America is becoming more and more a business man's country and that art can succeed only as it obtains the support of the business man, we may eventually find great significance in a very lowly present day manifestation. I refer to the widespread and continually growing practice of singing at noontime lunches by such clubs as Kiwanis, Rotary, Lions, Optimists, Chambers of Commerce, and the like.

An ancient adage, long neglected by the musicians, is "You must first catch a hare before you cook it." We can hardly get the beneficent effects of music upon men unless we can arrange to have them not only physically, but emotionally and even intellectually submit themselves to it.

This mass singing is the first step in leading the horse to the living waters of music. Many drinks may have to be taken of fluids that are anything but limpid, but in the meantime a real thirst may have been created. It may seem a long way from "Liza Jane" and "Alouette" to the singing of the "Messiah" or the listening to a symphony, but I believe there is a direct line of connection. The man who today bellows forth that he is a "Wild Prairie Flower," may be sowing seeds which will blossom forth in the tenor and the bass section of the oratorio society singing *Thanks Be to God* from "The Elijah." The man who is sufficiently interested in the gymnastics of the xylophone player to listen to the pounding out of the "Stephani Gavotte" may follow in the footsteps of Edward Bok who started his symphony experiences by counting the double bass players and progressed from that to becoming a patron of the Philadelphia Symphony Orchestra.

What the developments from this noonday singing are going to be we cannot foretell, but it is certain that at present it has a very strong hold upon the country. Each one of the organizations through its national officers is constantly urging greater use of singing as a means of strengthening the social ties and in general toning up the entire program. My own personal experience has been that after I have had some contact with these men in their singing they are quite willing to follow me in as serious a discussion of the place of music in life as I would give to a group of musicians. It is as though the love and appreciation of music enthroned in the heart of mankind is like a great cathedral, entrance to which usually is not possible through the great closed main portals, but which is easily accessible through some unobtrusive postern gate. The folk song, quite as well as grand opera or oratorio, may lead to the heart of music, and it is by no means certain that from the point of view of the effect upon mankind the symphony director is greater than the song leader.

An Essential Difference Between Music and Other Arts

By Rev. Dr. William P. Merrill

NOW music is unique among the arts in that it is vital in its very essence. It has not come down to us from the past; it must be produced in our very presence, to have its effects. Raphael and Michael Angelo left us great works of art, products of their genius, to be set in galleries and museums and churches for people to see them. We want to see their original work; not any copies of them.

But Palestrina and Bach and Handel have left us not works of art at all, but directions for producing living works of art. When we want to get the best these great masters left us we do not go to the libraries and museums and seek out the original scores of their works. We go where great organs and choruses and orchestras set these works before us in present reality. The autograph scores of the great masters of music are nothing more than their directions, saying to us, "This is how I made my music. Make it live again as I made it live and speak."

Christmas in Bethlehem

By William C. Carl, Mus. Doc.
Organist of the First Presbyterian Church of New York

BETHLEHEM, with its azure sky, its terraced groves of olive and fig trees, and its sloping hills, where shepherds kept watch over their flocks on the Christmas Eve, centuries ago, is the Mecca of the Christian World at Christmas. The people of Bethlehem look forward to the day with keen delight, and elaborate preparations are made to welcome the Greek Patriarch of Jerusalem, who comes each year to celebrate the feast with them. On the day before Christmas, the Patriarch, accompanied by a large number of his bishops, archimandrites, archdeacons and priests, leaves Jerusalem about 10 o'clock in the morning headed by Kawases carrying silver maces. Starting from the Jaffa gate, the procession descends into the valley of Hinnon on the western side of the lower pool of Gihon and on to the Plain of Rephaim known as the place where David overthrew the host of the Philistines at the shaking of the mulberry trees. Midway between Jerusalem and Bethlehem stands the Monastery of Mar Elias, where tradition locates the resting place of the Prophet Elijah on his long journey to Mount Sinai. As soon as the Patriarch and his retinue come within sight of this monastery, the natives of Bethlehem ride out to meet them.

On reaching Rachel's Tomb, a large number of Bethlehemites, men, women and children, garbed in Oriental dress of the gayest colors, join the procession singing their sweetest songs until they come into the city. At 10 o'clock in the evening the chiming of the bells announces the hour of prayer. The Patriarch clothed in his gorgeous robes and mitre, sparkling with gems and diamonds and preceded by the clergy carrying his crook, a banner with a picture of the Nativity and two lights on either side and a golden cross, proceeds to the church, with a choir of boys chanting as they lead the way. The Patriarch is seated on his throne, with his retinue on both sides. At intervals he rises to take part in the service, which is sung antiphonally and in unison without accompaniment. The service is chanted without intermission in Greek and Arabic. The bells chime at intervals and especially at midnight when the Patriarch celebrates the service in the Grotto of the Nativity. The church is illuminated by candles and lights of different colors and is crowded by the pilgrims, visitors and natives. At daybreak the service concludes with the Patriarch's benediction. Many return to their homes the same day, while others linger to visit the places made sacred by the Christ-Child Himself.

The people greet each other in front of the church with the words "Kull sanah wa anta salim" (Best wishes for Christmas), and spend the day in feasting and merriment, for is it not the birthday of the Prince of Peace?

Suggestions for Those Who Are Learning to Conduct

IN the course of an interesting and extremely helpful series of articles appearing in the *Musical Times* of London, on "Conductors and Conducting," William Wallace writes:

"For the novice some suggestions may lead him to a line of thought of his own. Let him study his own movements before a looking-glass, standing erect, without stooping. Nothing is more unattractive than the doubled-up body, with the arms wildly waving. Conducting is not Swedish drill; the concert-room is not the place for that; but it would not be a bad plan were some of our youth to practise it in its proper place, to their own physical and moral advantage.

"As the student is certain to know orchestral works by heart, let him *think* the music in silence before the glass, as if he had the orchestra in front of him, or let him *read* the score in silence while beating time. It is better to discover weakness and clumsiness when alone than to show *muscular* inexperience on the platform, no matter how far it may be transcended by musical ability. Orchestras are sympathetic, but at the same time they can be severely critical.

"There is nothing derogatory in this study in private. Executants, whether pianists or violinists or 'cellists, have to practise in solitude before they come before an audience. Everyone who has to appear in public has to submit to a preliminary and exacting routine. Why, then, not the conductor? Above all, let the novice study the method of the experienced, and not hold to the rigid, impersonal school, whose exponents leap at the conductor's desk when no leap is needed, and do not leap when the avalanche of music overwhelms them."

Will Study Musical Educational Conditions in America

Nadia Boulanger, the French organist and pianist, who comes to America to deliver a series of lectures on modern and ultra-modern music instrumentally illustrated, is charged by the French Ministry of Fine Arts with a mission of studying musical educational conditions in the United States. The Minister will be grateful to all persons with whom she may come in contact if they will accord Mlle. Boulanger the necessary help and cooperation to accomplish this mission.

Dr. Wooler's Harmony Course a Help to Students and Teachers

A KNOWLEDGE of harmony is conceded of the utmost importance, and an absolute necessity in the equipment of every music teacher.

Yet, for some reason or other, many try to get along without such a knowledge, and consequently are greatly handicapped throughout their career. Many do not realize how essential it is when preparing themselves as teachers, and let it slip by, to wake up later to the fact that they had made a grave mistake in omitting it from their equipment or stock in trade.

There are a large number of such teachers who now find it impossible to return to college or school and take up the study, though they may desire to do so.

To meet the requirements of this class Dr. Alfred Wooler, of Buffalo, N. Y., has for many years been conducting correspondence courses in harmony which make it possible for musicians and teachers, even though they are far removed from musical centers, to equip themselves thoroughly in this phase of musical instruction. This course is clear, concise and comprehensive and has been made so practical that any musician of average intelligence can master the forty lessons within ten months, time. This can be done in odd spare moments at the pupil's convenience, without great mental effort.

Dr. Wooler corrects all lessons himself, none is left to a substitute teacher, for he has none. This accounts very largely for the great success of his course. Many pupils in this and other countries hase successfully completed the course and many are now taking it.

Leschetizky's Genius as a Teacher

(*Continued from page* 12)

"I THINK Leschetizky's whole idea of piano playing was, that it should be built up like the art of song. The pianist should handle his instrument as the singer does his voice. Tone production on the piano ought to be as carefully prepared as tone production by the voice. When very young, Leschetizky went to Russia, to establish himself there. Being at the time low in funds, yet he at once indulged in opera tickets, in order to study vocal tone production, and apply it to the piano. Of course he soon made his way in Russia as a pianist and musician, taught in the Conservatory at Petrograd and became the friend of Rubinstein, Wieniawski, and the whole coterie of Russian musicians. His first wife, you know, was a singer. She was a wealthy Russian lady, possessing a marvellous voice, whose singing must have been wonderful, judging from all accounts.

"Leschetizky at first studied with his father, an eminent piano pedagogue in Vienna, then later with Czerny. The story is told of young Theodor, when he was taken to Czerny for the first time, met Liszt there. The Hungarian master, also a former pupil of Czerny, was then some twenty years older than the boy, and stayed to hear the new pupil. Theodor found the piano stool too low, and taking up a book lying on the piano, placed it on the stool. The book proved to be the score of 'Rienzi,' by Richard Wagner. 'Take heed, my lad, to this name,' remarked Liszt, 'for it will one day be honored all over the world.'

"When new pupils came to study, and were not technically quite ready, they had to go through some of this grounding with one of the assistant teachers—as is well known. When they first went to the Professor, after this preliminary study, they must bring the first and second Etudes of Czerny, Op. 740, the *Des Abends* of Schumann, or some of the *Lieder ohne Worte* of Mendelssohn.

"Yes, I love Liszt's music, especially the B Minor Sonata, which seems to me a very great work. I do not care so much for the Rhapsodies; they are so overplayed, too. But there are many compositions of Liszt that are little used or not known at all, and which should be brought out.

"Indeed I am looking forward to seeing this wonderful country of yours. Already it seems to me marvellous—so different from what I had expected. The people are so buoyant, confident, so young in thought, so progressive and appreciative. It is exhilarating. I hope to find friends here."

Washington Heights Club Recital

The Washington Heights Musical Club presented Ruth Kemper, a foremost member of the organization, in an enjoyable Aeolian Hall Recital on the evening of Nov. 8. The success of the event more than justified the purpose of the club and the indefatigable efforts of its founder and president, Jane Cathcart.. Miss Kemper has a conspicuous talent, a fine musical sense and a grasp of her instrument that should carry her far. The Bach-Nachez concerto in G minor showed musicianship throughout. Three movements of Lalo's "Spanish Symphony" separated this from the group of unusual selections which included the Pugnani-Kreisler "Tempo di minuetto," Cadman's "Within the Potter's Shop," "Le Printemps" by Darius Milhaud, Marion Bauer's "Up the Ocklawaha," which last number, by the way, was beautifully played and brought a hearty response. The group closed with Josef Borissoff's "Humoresque Orientale" and the program with Saint-Saens's sonata opus 75, admirably done by the violinist and her associate, Arthur Loesser, the pianist.

Spiering Again at American Institute

The American Institute of Applied Music, Kate S. Chittenden, dean, has announced the reengagement of Theodore Spiering, conductor, who will give a master course for violinists.

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CHOIR AND ORGAN

In Which We Forsake the Choir Loft Temporarily to Investigate the Duties of the Moving Picture Organist—A Continuation of Last Month's Suggestions to Those Who Would Profit by Playing for the Silent Drama

By de PROFUNDIS

AS HAS been suggested, organ music—or for that matter any kind of music—in connection with a motion picture is only good when it is not noticed. The picture is the thing, and the value of the music depends upon its ability to intensify the mood of the picture. This requires a special classification of the organist's répertoire and an estimate of each item for its dramatic value. Just as it is disconcerting for a singer to intone words of adoration with a facial expression indicative of pain, so it is a disturbance of audience morale to witness some festive scene on the silent screen, and hear the sepulchral wheeze of a maudlin improvisation on some sorrowful theme with the melody distorted through lack of rhythmic proportion of any kind, or the halting cadences of a solemn "voluntary" which hesitates ever so often as if one had to arrange an armistice in order to turn over the page. In other words, there must be a way to appraise the dramatic quality of every scene and to express that quality in music; also to be prepared to anticipate rather than follow every change of mood—thus keeping the spectator on the alert for the unfolding of the drama.

* * *

TO contrive all these changes of mood with smoothness, making a series of "dissolving" musical views, one must of necessity be a fluent improviser; yet the less one depends upon improvising for the make up of the program the more satisfying will be the result. It is important, however, that one be able to cut short a movement at any point, continuing the rhythm while altering the harmony and melody until it merges into the required piece in the required key ready for the next scene. If one has to perambulate through a few handsful of mere chords without time or tune in order to get into the next key, it were better to smother it out abruptly and jump into the next without apologies or without any such preparation as will only intensify one's unpreparedness. But as Kipling says: That's another story, and will have to be dealt with at a more appropriate time. The question now is: How may I assemble my present resources so as to have them at my fingers' ends for picture use?

It is astonishing how blank one's mind becomes as he watches the screen from the key desk of an organ and asks himself what to use to "say it with music." Naturally one needs to see the picture first in order to make a sketch of its requirements. And that is just the one thing that more often he cannot do. In consequence he needs to get if possible a cue-sheet which will serve as a substitute for the one he might make for himself if he had opportunity. Many producers supply such cue-sheets, and they can be had with the film or in advance. The moving-picture journals frequently contain cue-sheets of special pictures as they go on "first run."

To study a few of these will give one a pretty good visualization of his problem. One sees there at least a suggestion of the type of melody he needs to select for his first theme, perhaps a sort of soulful cantilene suggestive of the heroine, and this should continue for a certain approximate number of minutes. Then four minutes or so cheerful or "bright" airiness while she transports herself into the middle of the first reel. Then perhaps three minutes of some "sinister" melody selected for a second theme, to represent the approach of the villain and his appearance in the scenario. These themes go off to opposite ends of the music rack for recurrent use as needed during the remainder of this picture, while the rest of the assembled score passes along in its prearranged sequence. This results in the rough outlines of a combined rondo and sonata form. There is a first subject and a second subject but without much of a development; these treated more like theme and departures in a rondo, their alternation depending on the shuffling of the characters and the emotions aroused by the manner of their manipulation in the hands of Destiny.

Then will follow a given number of minutes each of classifications such as: Pathetic: a galop, for ring scenes or where horses are doing the quick foot work; Romantic: marches, quick, slow, military, wedding, funeral, pompous; Hurries, dramatic and otherwise, for fast scenes, pursuits, fights and the like; Agitatos: the same, only less so, for anticipations, premonitions, descriptions; some dance rhythms, anything may happen —waltzes, tangos, minuets and gavottes, modern medieval and ancient, from the hula-hula maid to the colonial dame. After that the catalog splits into smaller classes, such as: National music, Spanish, Italian, Egyptian, Chinese, American Indian, everything that is typical and distinctive; Imitations: fife and drums, bells, and so on—to the limit of anyone's versatility.

* * *

THERE is no use depending on the inspiration of the moment, for there are too many things to think about and do and watch while this is going on. The result of too close watching of the screen is a dreary sameness, unless one avoids those individual ruts which produce the sameness, by some research and the drafting of some sort of a program through means of some sort of an index, even if the index consists of a self-indexing library so arranged and classified in the filing of the music itself. The cue-sheets then make it fairly easy to go through your library and make up a folder to fit your picture, thus giving your patrons a change of fare and at the same time giving you the added interest of variety through the constant use of different material.

The other important function of your cue-sheet is to tell you in a distinctive and unmistakable way just when to make the change of mood that results with each passing from one item of the program to the next. To watch the screen with too great devotion to detail is to sacrifice the playing. There must be a happy medium, and a well arranged cue-sheet which indicates its divisions by some piece of action which is long enough to make unnecessary too great a degree of alertness on the part of the organist in watching the screen will be reflected in the result through the added attention paid to the organ.

* * *

THE playing of the pictures is not nearly so much a matter of the detailed following of the screen action as the less experienced observer might imagine. At the outset of photo-play music as an independent "art"—or artisanship—there was a tendency to break up the musical setting into short bits, to depict all of the minute details of this action. The result was not satisfactory. Descriptive music is required only to a small degree and but occasionally, and most of the descriptive touches can be inserted or superimposed as required. A sustained mood for several minutes at a stretch is the aim of the experienced player, so long as the changes of mood are properly timed and contrived. Else the music introduces a sort of unsatisfied subjective reaction which defeats its purpose. And on second thoughts this will reveal its reasonableness, for the screen is not given to a weakness in matters of detail which the music should supply. On the contrary, it is so prone to omit none of the obvious that the undercurrent of emotion is in danger of eclipse from a mass of "stage business," so that the music needs most of all to preserve the sublimated essence and emphasize whatever of spiritual intent may lie within and beyond the various picturizations.

* * *

TO rearrange your library for picture use will consist in the majority of cases of two steps. First study a number of scenarios or cue-sheets and make a classification of the required moods and types. Then sort through your entire répertoire and library and list them under such headings as seem in your judgment to be appropriate. Then canvass your list and see the weak spots. There will be a lot of them in all probability, which means that you must go on a still hunt for reinforcements, knowing, however, just what you need and in about what quantities. Then put together an imaginary score to fit some hypothetical picture and begin. Make up your mind what cue you are to look for, and having found it, "dissolve" into the next mood with as little break as possible and without introducing another mood during the process of passing. If you can do that to your approximate satisfaction, you are ready to "try it on the dog."

But keep moving; don't dawdle. Pictures have been cut and pruned to get rid of all spots where the action lags, and there is no place for those moments of empty vacuity. Everything must be imbued with intention, some kind of intention—even though you may consider it bad intention. If you can send your folks home with the theme whispered on their breath, and ever afterwards associated in their minds with a certain character in a certain picture, you may know you have used this piece of ammunition enough to make it telling, and not enough to sicken them of it—which ought to be enough to satisfy any musical scene-shifter who takes his job seriously enough to desire to do well anything that is worth doing at all.

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While I was studying music it always seemed strange to me that while all the writings of the great authors, the paintings of the great painters and the works of the great sculptors were available to the public free of charge the most available of all arts, music, had to be bought at so much per concert. I resolved then that if ever it came within my power, I would establish a series of Free Concerts where students, teachers and lovers of music would have available the works of the great composers.—*Henry T. Fleck.*

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Strings and Bows

Subduing the Bodily Motions of Concert Violinists—Good Tone Should be Acquired From the Very Beginning—A Lesson to be Learned from Albert Spalding's Career

THE recent reappearance of Mischa Elman in New York impressed one who heard him and who could compare his performance with that of his début sixteen years earlier on the same platform, by the restraint and poise which the intervening years have brought to his art.

Elman, the youth, with all his dash and fire, was frequently criticized for the excess of bodily motions which attended his playing. So exaggerated were they that his hearers at times suffered distraction from the beauty of his playing. One felt that the swaying was done not in the spirit of the music itself, but as a matter of stage business, a habit, indeed, which caused judicious critics to grieve.

Last month it was noticeable that time has mellowed him and that with all the fine poise which he has now made his own, he is still able to make his violin speak with characteristic fire and sentiment.

This suggests the thought that among the violin virtuosi of today, there is generally more restraint with regard to the physical aspects of their stage deportment. It is not unlikely that Jascha Heifetz had much to do with this reform. The one characteristic of his playing which aroused widespread comment was the economy of motion and quiet dignity of his platform appearance. He proved that one may command every conceivable degree of emotion without indulging in all manner of outlandish bodily contortions. And after that point had once been established, other young violinists were shamed into following suit. There was no longer a possibility of impressing the public with the kind of temperament that had to be seen in order to be felt.

The habit of swaying the body is not so easy to set aside once it takes hold on the young player. The Czechoslovakian master, Sevcik, who has always been resourceful in his ability to correct the bad habits of his students, on at least one occasion resorted to a novel method of curing this swaying. He made the offending pupil play with his right foot resting on a block of wood twelve inches high. Obviously, whenever the boy attempted to indulge in an extravagant movement he lost his balance.

* * *

THE young violin student is usually so engrossed with the problem of acquiring an adequate left hand technic that he is likely to neglect that part of his training which establishes the quality of his tone.

It is generally recognized that the artistic strength of a violinist is shown principally by his tone. Trained listeners are able to identify the playing of a Kreisler, Heifetz, Elman or Zimbalist, for example, immediately by the peculiarity of their tone—the characteristic quality which these artists have made their own. Each of the players named could play in succession on the same violin, yet each would be recognized through that indefinable something that represents his own personality as expressed in the character of his violin tone.

It is important, therefore, that the student shall keep in mind from the very beginning the advantage of developing his personal tone which, with advancing years of study, will be the all important factor of his playing. Technical command is taken for granted; without it one may not aspire even to the most humble of positions in the professional class. But the power and beauty of the individual tone will determine to what heights the student may climb in his struggle for success.

For this reason it is not wise for the young student to concentrate too intently upon his left hand. As one master violinist who is given to epigrammatic expression has aptly stated the case, "The right hand is the power behind the tone."

In the pursuit of left hand technical facility there is often a disposition for the student to believe that after he has once acquired an adequate technic there will be plenty of time left to take up the matter of tone. This is a fallacy. The gradual development of a fine, characteristic tone should begin with the earliest stages of training.

In the playing of passages the nature of the tone is not so conspicuous, but when it comes to *cantilena* playing the neglect of tone development is indeed noticeable. It should be remembered that those precious qualities that identify the tone of a master of Kreisler's standing were not acquired overnight as a finishing touch to a technical mastery resulting from years of previous practice. They are, as a matter of fact, the outcome of a lifetime of devoted attention to the fine adjustment of right arm management.

* * *

STUDENTS who hope to win fame in the professional class may well take to heart the example offered in the recent appearance of Albert Spalding, who gave a New York recital that won the highest tributes of praise from both critics and lovers of fine violin playing.

As a young boy Spalding made a bid for public recognition by giving recitals in New York and elsewhere. It was well known that, as the son of a very wealthy father, he was in an enviable position to buy privileges and opportunities that were not available to the average youthful violinist, and consequently he became the victim of a widespread prejudice that must have affected his public, his critics and his colleagues.

But Spalding was undaunted by this condition. Season after season he applied himself assiduously to perfect his art and to live down the apparently damaging reputation of being a rich man's son. His main interest in life was his art, and he permitted nothing to obscure it. His task was more difficult, probably, than that of the struggling young artist who has barely enough income to exist during the formative years of his career.

Judging from the enthusiasm of the public which heard him last month in Carnegie Hall, and also from the high praise accorded his playing by the New York critics, Albert Spalding is now accepted as one of the elect among the world's violinists, a result that can in justice be ascribed purely to his own determination and persistent effort to cultivate his talent for musical expression.

* * *

COMMON among the faults of bowing shown by young pupils is that of too much pressure on the bow, resulting in scratching.

A help in avoiding this is to have the student tilt the bow a little toward the fingerboard, the result of which is to touch the string with less hair. Next try to raise the bow from the string without entirely removing it. Now move the bow slowly, up and down, with even motion. The scratching will probably disappear. This feeling of taking the bow off the string and yet keeping it on is a muscular effort that is to be studied so that one gets the sense of the muscular act. Memory takes this up and gives it out again. This is the way a good muscular habit is made.

But be sure to tilt the bow slightly away from you.

American Violin Makers Organize

A large gathering of violin makers at the Hotel Astor, in New York, on Oct. 18 succeeded in effecting the organization of the American Violin Makers after listening to spirited addresses made by Julius D. Horvath, the host of the occasion, Dr. Eugene Noble, director of the Juilliard Musical Foundation, Dr. Sigmund Spaeth, author and critic and other speakers of prominence. Mr. Horvath was elected chairman of the committee of organization which includes also H. R. Knopf and E. Nebel. On the following evening before a large audience in Aeolian Hall, Mr. Horvath conducted another of his interesting contest recitals in which the auditors had an opportunity to compare the merits of the newly made American violin representing his method of treating the wood of the instrument, with those of an authenticated Stradivarius violin. Godfrey Ludlow was the violinist selected for the demonstration and the results reflected the greatest possible credit upon Mr. Horvath's researches.

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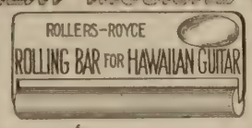

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